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The Journal of The Children's Music Network

Issue #87 | Spring 2019

Open the Circle

Make a Rainbow: Musicians of Color on Children's Music

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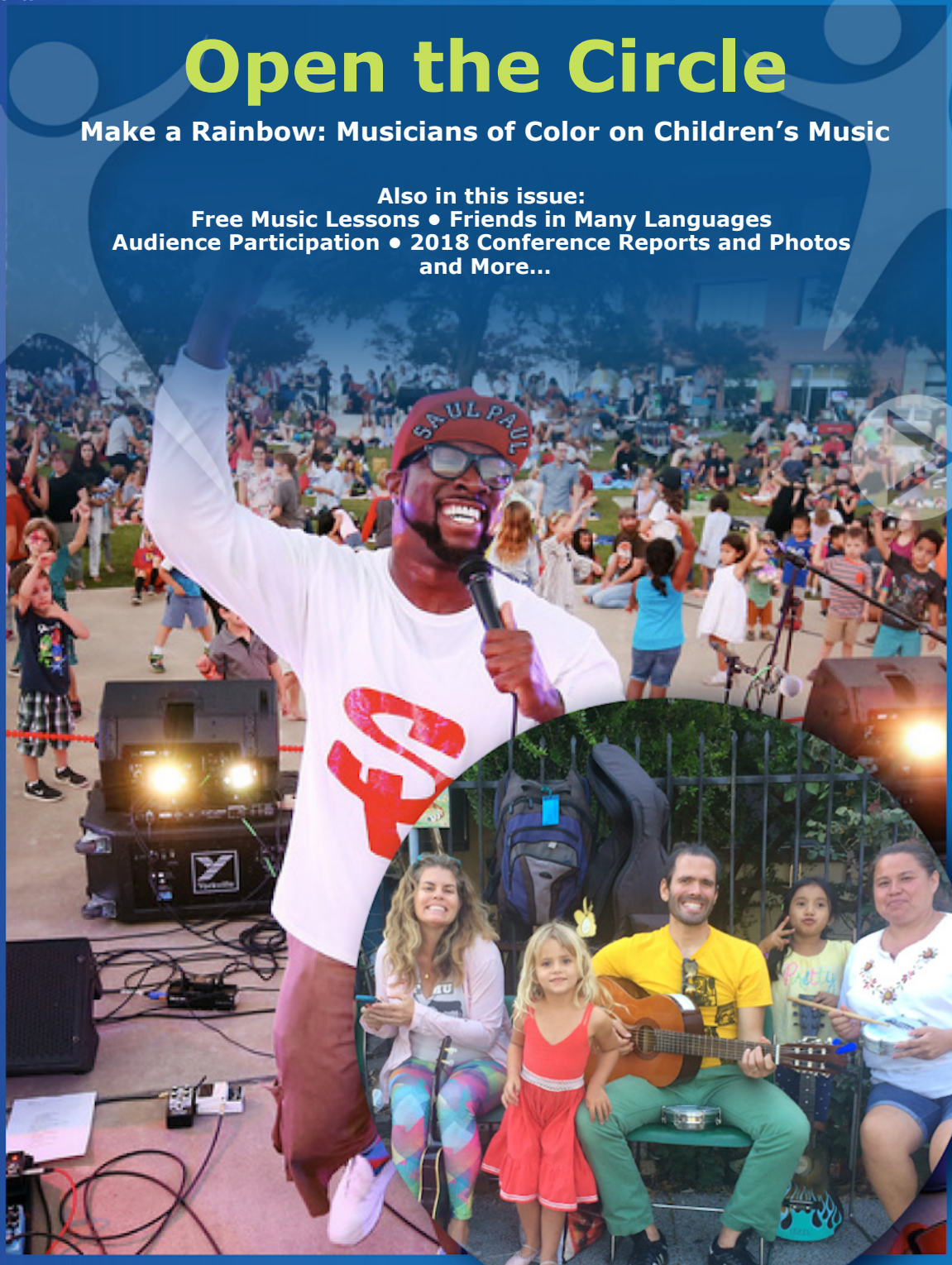

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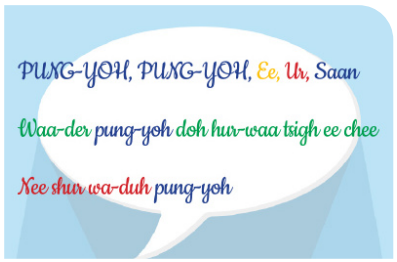

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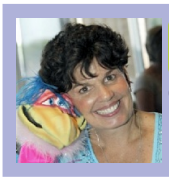

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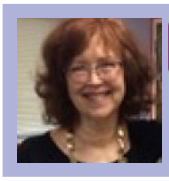

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Letter From the Editor

by Ginger Lazarus

"Open the Circle[1]", a CMN anthem/favorite by Frank Hernandez and Ted Warmbrand, is a cheery tune that invites us to take on the serious responsibility of making our community welcoming to everyone. It's not a quick fix. As keynote speaker Dr. Tawnya Pettiford-Wates told attendees of the 2018 conference, "Change is hard. Change is *not comfortable*." Fortunately, the leaders, members, and authors of CMN are rising to the challenge. I'm excited to share with you Liz Buchanan's probing feature on musicians of color—how they are expanding the repertoire of cultural music traditions to include music specifically for kids, and how the persistently white world of children's music can become more welcoming to diverse voices. Meanwhile, new member Thiago Winterstein describes his radically inclusive public music lessons, showing how community can be built right on our neighborhood streets. And Mara Beckerman shares how she collected translations of a classic welcome song in order to make friends in many languages.

All columns in this issue encourage engaging others in song, whether it's Brigid Finucane's ideas for using dynamic physical activities with older students, or Peter Alsop's suggestions for recording young singers. Songs include a feast of offerings shared at the Conference—plus an old favorite and the amazing young voices of I CAN South Sudan. Speaking of the Conference, look to our Reports section for lively reflections on (and photos of) some of the magic that took place on the shores of Lake Erie last October.

Finally, I want to mention that our *PIO!* team is working to improve the journal's accessibility to all users. Following principles set out by the Web Accessibility Initiative[2], your webmaster, Carl Foote, has made changes to optimize the journal for screenreaders, a type of technology used by readers with visual impairment. We will continue to learn about and implement changes that enhance access for people with disabilities. If you have feedback on our site's accessibility or suggestions for improvement, please email me at ginger.lazarus@gmail.com[3].

Read on, and keep that circle open!

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1. https://childrensmusic.org/pass-it-on/songs/open-the-circle.aspx
2. https://www.w3.org/WAI/
3. mailto:ginger.lazarus@gmail.com

Make a Rainbow

Musicians of Color Reflect on the World of Children's Music

by Liz Buchanan[1]

The world of children's music can seem like a very white place. Only a few people of color attended CMN's 2018 international conference, even though the CMN Board held a retreat focused on diversity, and the keynote and Magic Penny Award both featured African Americans.

SaulPaul in concert

I thought back to 2012, when I interviewed the popular family musician, Dan Zanes, for the CMN Blog[2], exploring Zanes's passion to bring more people of color into children's music. Zanes, who's white, said children of all colors should have a chance to see and hear musicians who look like themselves.

At the Kindiefest event that year in Brooklyn, Zanes challenged the mostly white crowd of family-oriented musicians to populate their bands with people of color and invite local musicians of different cultures to share the stage with them at family concerts. A couple bands led by people of color played at the event, but the performers were largely white.

Seven years later, it feels like not much has changed. I set out to revisit the topic of diversity in the world of music for children and families by checking in with some of my favorite performers: Devin Walker (the Uncle Devin Show[3]), Ashli Cristobal (Jazzy Ash[4]), Andrés Salguero and his wife and performing partner, Christina Sanabria (123 Andrés[5]), and my newest favorite, SaulPaul[6].

I caught up with Devin as he began a new chapter in his professional life, finally working full-time in the field of children's music. At the end of the summer of 2018, Devin left his job with the DC Metro system after twenty years as an Equal Opportunity Employment officer. While handling discrimination complaints for the Metro, he was taking his "drumcussion" show on the road, offering a hundred performances a year for schools and family audiences.

Uncle Devin (Devin Walker)

Recently Devin branched out into the world of radio, hoping to bring more age-appropriate music into the lives of African American children and families. He's got a new program on Radio One (Washington's WOL-1450AM), as well as an internet show called "I am W.E.E. Nation[7]." W.E.E. stands for "Watoto Entertainment and Education," *watoto* being the word for "children" in Swahili.

For both shows, Devin's focus is on steering family audiences and educators toward African American musical styles and performers of color who offer music for kids. His web page touts his Radio One talk show "for parents, teachers and other caregivers of children of African descent and beyond."

Devin says too many African American children regularly listen to inappropriate music and are exposed to other entertainment for mature audiences. He's passionate about eliminating what he calls music "adultification," especially among children of color. He wants families and educators to know there's better music out there for their children.

Who's making that music? The first person Devin mentions is SaulPaul. Based in Austin, Texas, SaulPaul is on the rise as a singer and community leader. He was named 2017 Austinite of the Year by the Austin Under 40 Awards and honored in December 2018 as a Rising Leader by the Texas Civil Rights Project. He's given two TED talks and has been featured in the Austin City Limits and South by Southwest festivals.

SaulPaul's musical career is epitomized by his song and video "Rise," which he calls "acoustic hip-hop." His newest project is *All Star Anthems*, described on his web page as "an inspiring dance album for grade school audiences that promotes social and emotional learning." The album includes a collaboration with 123 Andrés on the song "Home," featured in a lively dance video starring both performers.

SaulPaul's "Rise"[12]

I checked in with SaulPaul in his hometown of Austin, and he echoes Devin's concern about the content of music, other entertainment, and literature consumed by African American children. He points out that not only are these children often offered inappropriate content, even child-oriented content usually doesn't reflect the world of children of color.

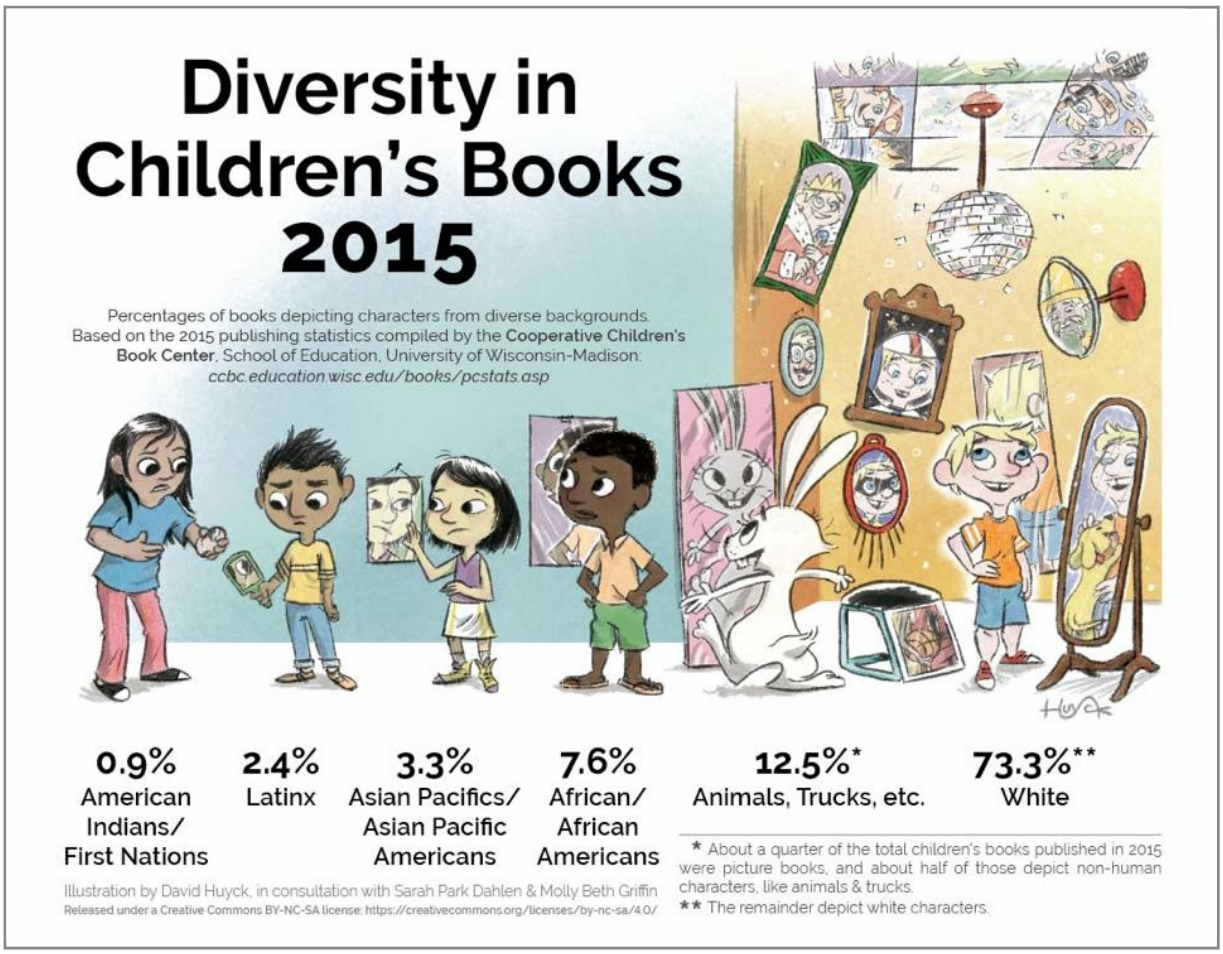
He sent me a telling graphic about children's literature, compiled by the Children's Book Center at University of Wisconsin-Madison, based on publishing statistics in 2015. White characters are featured in 73.3% of books, followed at 12.5% by nonhuman characters such as animals or trucks. Humans of all other ethnicities make up the remainder, with 7.6% African Americans, 3.3% Asian Pacifics/Asian Pacific Americans, 2.4% Latinx, and 0.9% American Indians/First Nations.

SaulPaul and 123 Andrés in "Home"[13]

Speaking about his music, SaulPaul says, "My goal is to make it appropriate for children, to be family-friendly, entertaining, inspiring, and empowering." He's a role model for kids but also serves as an example for other musicians of color who might follow the same path. "I did it, you can too; and here's how you do it," he says. There are lots of options, SaulPaul says, for musicians who want to get into children's music, such as playing at festivals, libraries, family shows, and schools.

Other performers of color on Uncle Devin's playlist are New York's Father Goose[8], who released a new CD, *King of the Dance Party*, in 2018, and Jazzy Ash, based in Los Angeles. Her fourth album, *Swing Set*, came out in July 2017, filled with classic children's songs set to the sounds of New Orleans jazz and swing. Another DC-based black artist, Jessica "Culture Queen" Hebron[9], is better known to CMN members, as she delivered the keynote at the 2014

conference and edited the CMN blog.


Diversity in Children's Books 2015
Percentages of books depicting characters from diverse backgrounds.
Based on the 2015 publishing statistics compiled by the Cooperative Children's Book Center, School of Education, University of Wisconsin-Madison:
ccbc.education.wisc.edu/books/pcstats.asp
0.9% American Indians/ First Nations
2.4% Latinx
3.3% Asian Pacifics/ Asian Pacific Americans
7.6% African/ African Americans
12.5%* Animals, Trucks, etc.
73.3%** White
* About a quarter of the total children's books published in 2015 were picture books, and about half of those depict non-human characters, like animals & trucks.
** The remainder depict white characters.
Illustration by David Huyck, in consultation with Sarah Park Dahlen & Molly Beth Griffin
Released under a Creative Commons BY-NC-SA license: https://creativecommons.org/licenses/by-nc-sa/4.0/

I asked Devin how to get more people of color interested in offering music for children.

"It's hard," he says. "The key is letting people know you can diversify."

This could mean continuing to play for adults at night while developing shows for schools and family audiences. He points out that groups such as Wolf Trap and Young Audiences are always seeking new people of color to add to their rosters of performers and teaching artists.

"It's important for children be able to see people [in entertainment, media] who look like them," Devin says, echoing SaulPaul and many others.

I brought up this topic with Jazzy Ash, known in her nonperformance life as Ashli Cristobal. I first met Ashli (and Devin) at Kindiefest. She brings a bouncy New Orleans flourish to her performances; she also works in schools as a teaching artist and leads workshops on jazz and the classic children's songs of black America.

Jazzy Ash (Ashli Cristobal)

Ashli says that, when she started touring, "I realized how few children of color see people who look like me." She says families of color started travelling to see her just to expose their children to a performer who reflected their culture.

One possible barrier to more people of color getting into children's music, Ashli points out, is that some cultural communities don't recognize family and children's music as a genre. "I don't know if people realize this is a thing," she says.

"The idea of children's content might not be a universal truth."

Like Uncle Devin and SaulPaul, Jazzy Ash seems determined to change that reality. The album *Swing Set* offers fresh, jazzy renditions of children's songs with origins in the black community, including "Hambone" and "She'll Be Comin' 'Round the Mountain." The video of "Hambone," shot in the recording studio and featuring Uncle Devin, is not to be missed.

Ashli points out that too often, the black origins and original spirit of these songs—and those of many Negro spirituals—have been lost as they have become assimilated into mainstream white culture. She supports efforts by groups like the Carolina Chocolate Drops[10] to showcase music "the way people did it originally." Her workshops on children's music have a similar goal, along with exposing children to jazz.

Jazzy Ash and Uncle Devin record "Hambone"[14]

For another perspective on this topic, Ashli pointed me to a mutual friend and amazing musician from the Latinx community, Andrés Salguero of 123 Andrés. Normally, Andrés lives in Virginia, but I caught up with him on Skype, along with his wife and co-performer Christina Sanabria, between shows in Bogotá in his native Colombia.

123 Andrés has recorded three albums, the latest a collection of Spanish lullabies called *Luna*. The band's 2016 release, *Arriba Abajo*, won the children's music Latin Grammy as well as a Parents' Choice Gold. Andrés says he and Christina are happy to add variety to the children's music scene by offering Spanish/English children's music with authentic sounds of South America and the U.S. Latinx community. Some of their biggest fans are Latinx families, but he says they also attract progressive families who are concerned about the current administration's hostility toward people of Hispanic heritage. These families want to expose their children to a more positive image.

"We know the social and political context," Andrés says. "We're happy to do what we do." He added that he's very happy Christina has become his co-performer. "Girls need to see that!"

Andrés expresses concern about "whitewashing" in the entertainment industry. The mainstream culture often practices cultural appropriation, picking up on a theme in Black or Latinx culture and repackaging it for white audiences. An example would be an Asian or Latinx character played by a white actor, or a white singer imitating rap or hip-hop in a way that's not authentic.

123 Andrés (Christina Sanabria and Andrés Salguero)

He adds that in children's music, as in other genres, it's easy for white musicians to get complacent, giving lip-service to diversity and progressive values, but not actively working to disrupt the cycle of discrimination.

For recording artists, he makes this suggestion: "If you do a song that's not in your native language, find someone who speaks that language to sing it for you." He notes that he's worked to find new voices and musicians from all over Latin America to be part of his band's performances and recordings. "If we all did some of that, it would help break that homogeneity," he says.

Christina mentions that "often the gatekeepers are white," including festival booking agents and radio hosts. These people are looking through the filter of

their own taste and sometimes aren't reliable judges of quality.

"We have to work twice as hard to prove ourselves," she says.

I asked all these musicians how a mostly white organization such as CMN could become more diverse and better serve communities of color. Devin, Andrés, and Christina have participated in CMN events, especially in the greater Washington metropolitan area, and are friends with many CMN members. They say time is a factor limiting their participation. Christina describes their schedule as "maxed out."

Devin suggests that CMN might focus more on helping performers with the business side. All these performers seem to agree that making a living as a musician for children can present a major challenge for someone starting a career, especially for those who don't come from affluent backgrounds. Devin points out that the folk-oriented style of many CMN members—as well as the generational divide—might also limit CMN's appeal to a younger, more diverse population of potential children's performers.

Meanwhile, he's working on growing the field of African American musicians who sing for children. Especially with his new radio shows, he also wants to win over parents, creating a listening audience for this new subgenre of children's music.

He points out that black musicians have had such a huge role in shaping American musical history, but right now they've got an undersized role in providing quality music for children.

"I'm trying to elevate this in the black community," Devin says. "We need to win over the minds of people who have the vision to see what we can do."

Thoughts? Ideas? Responses? Email Liz at antelopeliz@gmail.com[11] to keep the conversation going.

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1. https://childrensmusic.org/pass-it-on/authors/liz-buchanan.aspx
2. http://blog.cmnonline.org/2012/06/12/dan-zanes-make-childrens-music-more-diverse/
3. https://www.theuncledevinshow.com
4. http://www.jazzyash.com
5. http://www.123andres.com
6. http://saulpaul.com
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8. https://goosehut.com
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10. http://www.carolinachocolatedrops.com
11. mailto:antelopeliz@gmail.com
12. https://www.youtube.com/watch?v=iuUQT_Ugucg
13. https://www.youtube.com/watch?v=XtDcqZ4Jmuc
14. https://www.youtube.com/watch?v=nV4NgrLPynA

Free Music Lessons

Building Community on the Streets

by Thiago Winterstein[1]

Hello. My name is Thiago. I am a musician, music lover, music teacher, performer, and community builder. Although I am not trained as a music therapist, I often see music in the world through a therapeutic lens.

Thiago (right) and friend play together.

I make all of my money as a music teacher for people from ages four months to their eighties. Since I work with so many young people—I teach in five daycare centers, two elementary schools, and an afterschool program for elementary and middle school students—experiential learning is my core strategy. I am a passionate sharer of knowledge, learner of skills, teacher, and student. I believe life is full of beauty and healing. I believe most people's lives are a struggle to survive, although they can live with tremendous joy despite the suffering.

I am still writing, recording, and performing. My strongest instruments are my voice and guitar, but I am always learning to play others. I love sharing music and information about music with people. A few years ago, I decided I wanted to use my strengths to serve the community.

How the Program Began

In 2012, I had been living in my Los Angeles neighborhood off and on since 2003 on the border between Koreatown and Rampart Village. I knew the people who lived with me in the Urban Soil/Tierra Urbana housing cooperative, also known as the Los Angeles Ecovillage, but one of my frustrations with my community was that we were very insular. Our philosophies included wanting to demonstrate a different way of life to our neighbors, but we didn't regularly exchange ideas with very many of them. A few community members did individually, but there was a thick social barrier between the people who lived outside and within its walls. I am generally a very friendly person. I'm quick to smile, quick to share something I'm excited or passionate about, interested in other people's lives and interests. These attributes made me a cherished part of a loving community. I knew that I had the power to be a bridge if I shared these same attributes with people who regularly walked in our neighborhood.

Singing in São Paulo

In a humble part of São Paulo referred to by many as *Cracolandia* ("Crack Land" due to the number of crack cocaine-addicted people roaming and using on the streets) are some samba music instrument stores where people have been gathering for decades. In one such store, Contemporãnea, people gather every Saturday afternoon for three to five hours to sing and play music together. Though the primary repertoire is *choro* and *chorinho*, they also sing and play all types of sambas, from the very old school *samba-canção* and *sambas de roda* to the modern *pagodes* and pop songs, since the generations of older

On the musical side, I was regularly practicing multiple hours a day in my apartment. Though I would often share what I was practicing with friends and neighbors, and would often perform, my practice routine was solitary and was guided exclusively by my own interests. I had recently returned from a one-and-a-half-year stay in São Paulo, Brazil, and had brought back some amazing books on playing Brazilian rhythms on the guitar; the Brazilian tambourine, called the *pandeiro* (approximately "punDAYroe"); drum kit; and Brazilian repertoire. I was so excited to study them and share what I was learning.

Inspired by the ideals of the City Repair Project[2] in Portland and by deeply moving experiences I had had while listening to music in public spaces in São Paulo (see sidebar), I decided that an easy solution would be to practice music in public and invite any and all passersby to participate. It would challenge me to find our greatest common musical denominator.

I began the free music lessons project in January 2012, with these desires:

- I wanted to make practice time social.
- I wanted to learn what musical skills others were interested in developing.
- I wanted to get to know my neighbors.
- I wanted to learn what kind of music my neighbors listened to, grew up with, and were interested in learning.
- I wanted to have other people with musical skills to play with. The best way to create them, in my estimation, was to offer to share my knowledge of music and practice habits.
- I wanted to become a better teacher.
- I wanted to add something positive to the community in which I lived.

players want to make sure younger people feel included and seen.

I went to this gathering a number of times and felt so tender after seeing master musicians reaching out to other people all along the spectrum of musical skills. Children just beginning to learn an instrument would be supported by a full Brazilian music band, all while holding the child up as the most important performer. Professional musicians would regale everyone with masterful interpretations of classics. All for free. All open to the public. In Crack Land. The performances I saw there—the spirit of community welcoming the different, the foreigner, the new—blew my mind. And then I learned there are events like this all over the city. If you just take the time to find out where and when they happen, they are open to you too.

There was another such event (an open *roda* or players' circle) at a farmers' market near where I was living, just a few blocks south of the iconic Avenida Paulista. Again, master *chorinhos* displayed their skills to the public for free. How could I keep all of the musical knowledge I'd accumulated hoarded in my brain when they shared so generously?

A Typical Lesson

I conduct the Free Music Lessons on an extra wide sidewalk next to a stop sign in the Koreatown/Rampart Village neighborhood of Los Angeles. I typically arrive ten to thirty minutes before the lessons are scheduled to start. That gives me enough time to set up chairs I borrow from the nearby apartment building.

A big sign invites everyone to join the band.

I spend a little time thinking of what I would enjoy practicing while I'm gathering instruments to share. I may want to practice a certain instrument. I may want to learn or share a particular song. I may have a specific music activity in mind. I often work on songs that I play at the elementary schools or preschools where I work, especially if there are children present.

I bring out a simple black-and-white sandwich board that says FREE MUSIC LESSONS and set it up next to the stop sign at the intersection.

I always bring my guitar and a bag of percussion instruments, plus a few others. The ensemble can include any of the following:

- Accordion
- Melodica
- 3/4 violin
- 7/8 violin
- Viola
- Clarinet
- Trombone
- Pocket trumpet
- Soprano recorder
- Alto recorder
- Flute
- Conga drum
- Tantan/rebolo (brazilian drum)
- Pandeiro
- Repique de mão
- Jarana
- Soprano ukulele
- Baritone ukulele
- Cavaquinho
- 12-string guitar
- 7-string guitar
- Toy piano
- Gathering drum
- Bongos
- Sheet music
- Lyrics
- Music songbooks
- Music stand and light
- Shade structure/protection from rain

Myriad groups walk through that neighborhood and that intersection:

- Families walking to or from home, the grocery store, fast-food places, shops around the corner, laundry, church, or one of the four schools in a five-block radius
- People attending the addiction recovery home two doors down from us
- People attending the church on our street
- Children from nearby middle and high schools going to the youth center at the end of our two-block street
- People riding bicycles, pushing shopping carts, or driving an automobile
- Homeless people on the streets
- People who live on the adjacent residential street and in the housing cooperative, many of whom are dear friends

When a person passes by, if they make eye contact or seem interested, I always greet them. Usually, within my first few exchanges, I do one of the following:

- Ask if they play music or sing
- Ask if they are interested in learning how to play an instrument or sing
- If the answer to the previous question is an instrument I have with me, or something close to it, I put one in their hand and ask if they are interested in holding it, playing it, or learning a musical skill on it
- Ask them what kind of music they like

If it is someone with little musical experience or confidence, I will generally give them a crash course on an instrument and try to get them playing, practicing, or exploring as soon as possible. For very young children, I rarely give any direction. I will just hand them an instrument after playing it briefly in

front of them, and let them explore. If the child's musicality or development seems advanced, I will try to find a (fun) challenge for their level of coordination.

When the groups have been large (more than five people), I have tried to coordinate playing one song together. It means I have to assign parts, make up parts, and conduct. "La Bamba," "Rosa Maria," "Un Million de Amigos," "Sabor A Mi," "Stand By Me," "Lean On Me," "Hallelujah," and "This Land Is Your Land" are all popular favorites. I often have multiple copies of a song. We've played pop tunes like "Despacito" (version in Spanish), "Hello" (Adele), "Seven Nation Army" (White Stripes), "Royals" (Lorde), and everything from Black Sabbath to Big Bill Broonzy, Adele to Gal Costa, Bach to Beatles, Dolly Parton to Los Lobos, Marvin Gaye to Mercedes Sosa, Jose Alfredo Jimenez to Soda Stereo, Manu Chao to Ibrahim Ferrer, Malvina Reynolds to Nina Simone. From participants, I've learned about music from Egypt, the Philippines, China, Taiwan, Korea, Guatemala, Mexico, El Salvador, Argentina, and Chile.

People of all ages join in to make music.

I always stay for two hours. The time has changed over the years, but in the hotter months it is generally 4:00–6:00 p.m., when the two-story apartment building provides shade, and 3:00–5:00 p.m. or 3:30–5:30 p.m. during the winter before the suns sets and the temperature drops.

Considering it's a public street where gang tagging is still a sporadic occurrence, where homeless people and struggling addicts pass through, the experience has been almost completely free of drama or negative incidences. The only ones I remember are when I asked publicly intoxicated folks acting erractically or aggressively to leave. After I shared my thoughts about what I was trying to create, they were either apologetic or quiet as they moved on—a respectful parting of company. Even under the influence, people understood that I wanted it to be a safe space for children.

I prefer to have no internet-based promotion. I do this as a study, meditation, public service, art installation, and social experiment all at once. I am not trying to grow it to a certain size, develop a particular curriculum, or create master musicians. I am building community.

What I've Learned

People are really happy to see something like this and really grateful for the chance to play an instrument and explore learning experientially.

I have made and nurtured quite a number of friendships by sitting there for two hours every week. Many people have expressed their gratitude. Some park their cars and come over to tell me why they think what we're doing is great.

People have said, "Right on! Giving back, the way we all should be!" "Thank you so much for doing this." "This is so cool!" "This made my day!" "This made

my week!" "I come here every week because this is my healing time." "I love that you do this. This is amazing."

People I haven't seen for years walk up to me to tell me about musical things they are doing. I have also met people who come by because someone else told them about it. People often tell me, "Oh, I'm going to bring my son-daughter-niece-nephew-grandson-friend! They really want to learn [instrument]." Some even do!

Being inclusive is really important to me.

Thiago works one-on-one with a young ukulele player.

Los Angeles has a tremendous number of people living in their cars, on the street, in all sorts of hidden and neglected spaces. I've handed my guitar or other instruments to many people who seemed to be homeless. Often, those folks were visibly affected by the experience.

Some had tears in their eyes as they thanked me, saying, "This is really beautiful. Right on, man." "The world needs more of this."

I've watched people transform into performers, sharing their hearts. There have been opera singers, beatboxers, rappers, rockers, divas, mariachi, ranchera, bolero singers. We've had days of multiple mothers with children ranging from toddler to middle school, from different cultures, speaking different languages (I can only do well in English, Spanish, and Portuguese, so I'm out of luck when the families are Filipinx, Korean, and Bengali), participating in a giant percussion section.

I've witnessed master musicians play instruments and sing, people whose lives now are too busy or just include fewer instances of making music than they used to. These folks seem refreshed by the experience.

I must embrace the unpredictable.

I have chosen to lean heavily on improvisation to make it fun and sustainable. If the anxiety produced by an unpredictable context were more intense than the joy of achieving flow in the moment, I would probably spend more time in preparing and developing a structure.

Committing myself to teaching an unpredictable audience in public is a fertile opportunity to demonstrate how challenges with others can be approached in a loving way.

Location and consistency matter.

The fixed time and place and my regular attendance make the lessons a stronger and more positive influence on the community than something sporadic and random. The consistency of you in your space allows you to develop trust.

The location where I conduct the lessons is excellent for a number of reasons:

- It's close to four community centers.
- There are four elementary, middle, and high schools within a five-block radius.
- It is a highly population-dense neighborhood of L.A., a city not known for density. There is significant pedestrian foot traffic due to the socio-

economic class of the residents and the proximity of community centers, schools, and grocery stores.

- It is on a small street near a major street. Vermont Ave, one of the busiest transit corridors of L.A., is one block away.
- It is a public space. We are literally sharing the sidewalk with pedestrians, and because we're by a stop sign, people who are driving stop right next to us. Many people roll down their windows to talk to us and some even decide to park their car nearby and walk over to check us out. Also, it costs nothing.

If You'd Like to Start Something Similar . . .

When I was sharing my experience with a fellow CMN member, she said, "I'm glad you do that, but as an introvert, that sounds horrifying."

Community jam with the backdrop of a city street

Chances are that if this sounds like something you want to try, you are probably more outgoing than not. If you consider yourself an introvert or are easily annoyed by people's idiosyncrasies, preparing yourself mentally for the interactions will be important. Also, prepare for promoting sensitive listening and hearing while in an open public space with no shield from the sound of trucks, construction, sound systems, and skaters.

I recommend you have some principles thought out before starting:

- Why do you want to do this?
- Whom would you like to attract?
- Whom are you most passionate about teaching?
- What are you most passionate about teaching: Songs? Theory? Technique? Reading?
- Do you prefer to have prepared materials or to teach on the fly?

I really enjoy these music lessons and have benefitted tremendously from the beautiful humanity I have witnessed there. I believe in the power and necessity of including folks, of engaging them with positivity. I am very excited and passionate about sharing my knowledge of music and learning more myself. At a busy city intersection, I have found the intersection of the many needs that can be filled by music.

More questions or ideas about free music lessons? Email Thiago at ticoinla@gmail.com[3]!

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1. https://childrensmusic.org/pass-it-on/authors/thiago-winterstein.aspx
2. http://www.cityrepair.org/
3. mailto:ticoinla@gmail.com

Finding Friends in Many Languages, Thanks to John Taylor

by Mara Beckerman[1]

In 1991, I was very fortunate to become one of a small cadre of professional performing artists in California to be hired as a teaching artist into an amazing program for bringing the arts into preschools. The program originated in Virginia with the Wolf Trap Institute for Early Learning Through the Arts[2]. As their website describes, this flagship education program of Wolf Trap Foundation for the Performing Arts "supports over 100,000 children and early childhood educators across the nation and around the world."

Through Wolf Trap, I taught in a variety of low-income preschools that otherwise would not have had the resources to bring in such a program. In addition to sending artists to teach across the country, Wolf Trap would fly all the teaching artists from around the country to Virginia for a weekend conference. It was here that I learned a simple song that has been with me ever since:

> Friends, Friends 1-2-3
> All my friends are here with me
> You're my friend, you're my friend,
> You're my friend, you're my friend
> Friends, Friends 1-2-3
> All my friends are here with me

Unfortunately, the California Wolf Trap program closed a couple years after I joined it. For years, I had no idea who had created the song. Then in the fall of 2018, I finally learned it was a man named John "Kinderman" Taylor. Based in Baltimore, Taylor entertained thousands of children over his long career with a unique blend of song, movement, storytelling, and games; he won three local Emmy Awards for co-producing and hosting WMAR's *It's Kindertime* and *The Kinderman Show.* I actually made the connection only because someone on the CMN Forum wrote that Taylor had just passed away, and someone else mentioned a song he wrote called "Friends 1-2-3"! After connecting with the person who sent that post, I verified that this was indeed the same song that I've been using all these years. I also did more research about John Taylor and discovered that he too had taught with Wolf Trap in Virginia. For all I know, I might have learned it directly from him.

But *why* was this such an important discovery? Because in the past twenty-eight years I have not only been using this as the closing song in all my pre-K through grade-two classes but I have collected translations of it in over thirty

languages!

Kinderman's Friends Song[6]

Spanish was the first version that I learned, while still with Wolf Trap. Since I had studied French, I was able to work out that translation easily. After that, each time I began teaching a new class, I would inquire what languages were spoken by the students and their families. Sometimes a teacher who spoke these other languages would help me. Other times, I would send a letter home to parents with the English words for the song, explaining that I was hoping they could give me a translation. Parents have always been so appreciative of my caring enough to help them share their language. Often, though, they were afraid they didn't know how to do it. I would ask them to come to class, then I would work with them and write down the translation so that I could pronounce the words as they did.

Sadly, I have never had a good facility for learning languages, though I have studied at least three. But as a singer, I have sung in a variety of languages, and being a musician, I've always been very good at picking up accents, which I've called "the music of the language." These things seemed to make it very easy for me to hear what my translators were saying and write it down so that I could sing it close to the proper pronunciation. I admit, I'm always amazed when I sing it back to people who speak that language and they tell me I sound like I know it.

> **"Each time I began teaching a new class, I would send a letter home to parents with the English words for the song, explaining that I was hoping they could give me a translation."**

Years ago, I arrived at one of the many schools where I taught once a week. In my first class, I met a four-year-old girl who had just started school that day. She was from Egypt and spoke no English. She sat with a blank face through the entire thirty-minute session. When I got to the end of class, we all sang the "Friends" song, using the sign language we always did as well. I had not done many other languages with this group yet, *but* I did have an Arabic translation of it, and thinking perhaps she might speak Arabic, I took a chance. I pulled out my cheat sheet (I know many by heart, but not all of them): Arabic was alphabetically right at the top. I took a deep breath and did my best to sing "Friends" correctly in Arabic.

Arabic:
AAZ-DI-KAA-EE, AAZ-DI-KAA-EE, Waa-hed, Ith-naan, The-laa-tha
I-kul aaz-di-kaa-ee hoo-naa aan-dee in-dee
In-too aaz-di-kaa-ee (4x)

This little girl who had been looking at the ground with a sad, bored face suddenly looked up, and when she saw me looking at her and singing she got a very sheepish grin on her face. *That* is why I do this. It was my first connection with her and, I was told, the first major connection she had made with anyone that first day.

I have seen this exact scene repeated many times in many schools. One time was a first day for a three-year-old boy who only spoke Chinese. He couldn't sit still and was wandering around the outside of the circle where all the other children sat. His grandmother sat away from him, watching. As soon as I began "*Pongyo, pongyo, ee er san*," he froze in place, looked at me, and then looked at his grandmother for reassurance that he was hearing correctly. I smiled. Another connection made! This was at a school where I was working full time, so we became very good friends from that moment on.

Mandarin:
PUNG-YOH, PUNG-YOH, Ee, Ur, Saan
Waa-der pung-yoh doh hur-waa tsigh ee chee
Nee shur wa-duh pung-yoh (4x)

> **"This simple children's song enabled me to make friends and share stories with people from so many places. . . . People appreciate it when you make an honest attempt to learn their language."**

Another time, there was a little boy who had recently come from Kenya and only spoke Swahili. Before I even had a chance to connect with the family, it was spring vacation, and I happened to be going to visit my relatives in Florida. My husband and I decided it was the perfect time to take our kids to Disney World. As we wandered around Epcot, we came to the African exhibit and discovered a wonderful musician playing drums out in front. His sign said he was from Kenya. When there was a break in the music, I went over to him and said how much I enjoyed his playing . . . and asked if he spoke Swahili. I of course explained that I was a music teacher and had a Kenyan student in one of my classes. He was more than happy to translate "Friends" into Swahili!

Swahili:
RAA-FEEK, RAA-FEEK, Moh-jaa, Beelee, Taatoo
Raa-feek waatay haapaa naamee
Way-way rafeekee, rafeekee, rafeekee, *(say this line 2x only)*

That was only one of the many times that this simple children's song enabled me to make friends and share stories with people from so many places—and get another translation of the song. People appreciate it when you make an honest attempt to learn their language.

Here is my worksheet containing translations of the song FRIENDS 1-2-3[3] into 30 languages. Each has been written out according to BBC Phonetic Respelling[4].

If you feel that there has been any error in the pronunciation of your native language, please feel free to contact me at mara@storysong.com[5].

Sometimes I'm not even looking for a new translation. Sometimes I meet someone from another country and we are doing our best to communicate with each other. I will often burst into song in their language, and the surprise on their face (and the relief on mine!) is wonderfully exciting. The first question I ask afterwards is, "Did you understand what I just sang?" Nine times out of ten, they do. From there we start to talk about culture, music, and children. It's a great way to connect with people, though I must admit, early on, my husband and daughters were often embarrassed to see me do it. But having seen the results, well, they just let me do it all I want now!

After finally identifying the song's source, I wanted to learn more about John Taylor, also known as "the

A Tribute to My Mentor: John Taylor
by Danny Giray

John Taylor, John Taylor, he's the man
A man with a plan that helped us understand
That life is life and love is love
It's a tool that he used to rise above
Like a guardian angel sent from above
He's on a mission of mercy, a mission of love
By guiding and protecting those things that we know
Those things inside we're afraid to show
By creating a place so comfortable
For the purpose of our learning and reaching our goals
Champion of arts, dedicated to you
We'll all have fun going to school
He's an A, a B, and C from life
He's the accepting, belonging, and caring-for type
We're an A, a B, and C from life
We accept, we belong, and we care for what's right!
So, when we try, we'll be wise only when we realize
That we can be what we see, imagination is the key,
imagination is the key . . .
CREATIVITY!

Kinderman," and was fortunate to reconnect with another former Wolf Trap teaching artist here in California who had not only known Taylor but had been mentored by him. Danny Giray, or Danny G, as he is known professionally, is a very talented dancer, choreographer, and teacher. He has worked with students from the age of three up to adults. Danny says that Taylor's energy was so contagious, engaging, and addictive. You couldn't walk away without a rhythm in your body and a smile on your face. After Taylor started teaching his "Friends" song, "it became an anthem, and a rallying cry for what Taylor felt children needed to do and learn," namely, not to be afraid to befriend someone different from you. All colors, all faiths, all backgrounds, all abilities—we can all be friends.

Danny also mentioned that Taylor often spoke about his "ABCs":

A - You Accept, B - You Belong, C - You Care

As for me, I am sorry I never really knew John "Kinderman" Taylor, but I feel that in my many years of collecting translations and meeting new people and making new friends, his song has guided me as he had hoped it would. I know it has done the same for my students: when we get to the end of a class they all want to sing it, and always ask for another language. I especially love when a child who is shy about asking for their language doesn't need to worry because there is always a friend in class who is excited to request it. If you can speak someone else's language, it opens doors for both of you!

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1. https://childrensmusic.org/pass-it-on/authors/mara-beckerman.aspx
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4. https://childrensmusic.org/pass-it-on/images/features/finding-friends-in-many-languages/BBC Phonetics.pdf
5. mailto:mara@storysong.com
6. https://www.youtube.com/watch?v=Pwqu5BwPF4A

Resources for Renewal: Part III

compiled by Brigid Finucane

While I was editor of *PIO!,* I initiated a new feature called "Resources for Renewal."

The premise: What one or two resources have made an enduring impact and continue to inspire and sustain you as a musician/teacher/thinker/communicator?

"Resources for Renewal" debuted in the Spring 2017[1] issue, followed by Part II in Fall 2017[2]. These exchanges confirmed that our members' knowledge and life experiences are indeed our greatest treasure—and they inspired our third compilation, which celebrates our community and CMN's rich spiritual and intellectual life. Enjoy!

Alice Burba
When reflecting on the resources that have inspired and guided us musically, I first think of our many years doing church music. As Catholic youth in the 1970s, David and I both began playing music at our weekly "folk mass," which consisted of as many guitars and voices as possible. Because at the time there were not many liturgical songs, we relied on inspirational folk songs like Pete Seeger's "If I Had a Hammer" and "Where Have All the Flowers Gone?," Bob Dylan's "Blowin' in the Wind," or Simon and Garfunkel's "Bridge over Troubled Water." Liturgical Catholic music grew over the years, and we got to be involved in many exciting events—even playing for Pope John Paul II in the 1980s and Mother Teresa in the 1990s.

Years later, when we got involved in children's music, we were asked specifically to write educational music. We wanted to support teachers in the classroom with creative ideas, especially in the new era of *teaching to the test*. We turned to various state and national standards (and later, to the Common Core), which were incredible resources for early education (preschool–second grade). Each standard provided a road map to identify content we knew would help teachers in the classroom.

Perhaps our best resource, though, has been our three children. When they were young, David continually wrote songs to make them smile, to calm their fears, and to bring silliness into our home. Now as adults and musicians themselves, our children continue to inspire us on every level, to make us smile, and to bring hope and a little bit of silliness too.

Liz Buchanan
My best resource is other musicians, especially musicians who sing and write songs for children. CMN members have been a terrific source of information

over the years, providing me with lots of songs and techniques for my music classrooms, as well as tips on how to record my songs, get jobs, and book shows.

Beyond direct contact with other musicians, I also rely on musicians' websites, YouTube channels, and online searches. Sometimes a search will lead to an awesome song that my children love, such as "Olélé[3]," a song from the Congo. It was a hit with my Montessori preschool children last fall.

YouTube channel favorites include:

Jbrary[4] - such a treasure, from two librarians in Canada
Alina Celeste[5] - winner of Parents' Choice Gold for her Youtube channel
Susan Salidor[6] - for finger plays and simple fun songs infused with her unique and wonderful style
1-2-3 Andres[7] - the most joyful videos in any language!
Elizabeth Mitchell[8] - many of her videos are posted by Smithsonian Folkways and are just lovely to watch and listen to! "Froggie Went a Courtin'[9] " is a classic. I want to live in this world, or at least visit!
Jazzy Ash[10] - back to roots of traditional African American music for children, plus jazz, of course

My own YouTube channel[11] is a work in progress, moving more slowly than I'd hoped, but I do keep up my playlists and I'm working on some fun new stuff for 2019. I also have a big shelf of music books and children's music CDs, but I use them less than you might think.

Matt Fernald

Past writers have mentioned Mama Lisa's World[12] (jaw-dropping collection of global songs) and Jbrary[13] (vast collection of videos of simple songs). Both sites are worthy of exploration.

One book that has had a tremendous impact on me is *Before the Basics*, by the late Bev Bos. The wisdom and assertions in this deceptively short volume were laid to paper a few decades ago, but still ring true today. This book has influenced my music, my conversing with children, how I enter or leave a classroom, my understanding of what children need and how to provide that, how I develop songs with children, how I use instruments in class—everything.

To me, this is a must-have for anyone working with children ages seven and younger. I have read and reread passages of this book, memorizing quotes to use later. Here's a sample from near the beginning:

> If the individual child is the focus [of education], absolute quiet isn't to be expected. I expect the joyful noise; I expect children to march to different drums. I don't like chaos, and we don't have chaos, but I'm not afraid to let the children go a little, because I know I can get them back.

Liz Hannan

I am blessed with a kaleidoscope of resources for my music programs. CMN has been my consistent go-to resource since Pam Donkin gifted me a membership in 2006. I love the trifecta of songs, friendships, and support.

I am a people person and prefer the exchange of energy during a telephone conversation. Any opportunity to gather is a blessing and provides a treasure trove of materials. When I learn a song from a live performance (either by the composer or shared by another musician), it changes how I present it to my

students. I once again enjoy the magic I felt upon the first hearing, and I then try to channel that energy with my students.

We live in a culture of social media, so I have elected to join in rather than be left out. I follow a variety of groups on Facebook. Some are for music and some are for research that explains and supports the positive effects of music and movement.

The flip side of using Facebook is that when I comment, I am putting out my name and experience out as a resource. I call this bonus "Revolving reciprocal resourcing"!

The lyrics of this song say it all:

> Love goes 'round like a circle.
> Starts with me and goes to you.
> Spreads around the world
> Uniting us in peace and friendship too.

Ginger Lazarus
As a writer, I find myself turning to poetry for sustenance. Opening up a book of poems and reading one or two or three gives me a concentrated burst of word splendor. The Russian poet Anna Akhmatova has inspired me for a long time—not only for her poems, but also for the fact that she continued writing in a time of terrible repression and censorship. She, and other writers who faced such adversity, remind me to keep going despite the obstacles. Other poets who have sustained me for many years are Langston Hughes, Gabriel Garcia Lorca, Audre Lorde, Hafiz, Mary Oliver, Denise Levertov, and Naomi Shihab Nye. Musically, I have nourished myself on a steady diet of folky/bluesy/acoustic-y singers, starting with Suzanne Vega in high school and progressing through Bonnie Raitt, Susan Tedeschi, Dar Williams, Lucinda Williams, Pete Seeger, Nancy Griffith, Ani DiFranco, Gypsy Kings, and Mavis Staples. Lately when I need a boost, I put on Sally Rogers's album, *We'll Pass Them On*, which never fails to lift my spirits. Also, cat videos. Or even better, cats.

Irene Light
My best resources have been my students. No matter what I teach them, they always come up with something that can enhance *my* knowledge on the subject. Even now when I teach piano, students ask great questions about *everything*. They can get really creative about their answers and sometimes are very silly.

One day I was in a music theory mode, teaching about musical intervals. I was demonstrating these on the piano, and I showed my piano student, Nathaniel, examples of a (perfect) fourth and a (perfect) fifth, which inspired him to call the major second interval a "twoth"!

Questions like, "If the piano has a soft pedal, where is the loud pedal?" get me thinking.

So, for the creative part of my brain to work, I need students.

Bruce O'Brien
When I seek a breath of fresh air, I go outside, into the natural world. In the real world of nature there is much beauty, simplicity, and honesty. A favorite practice of mine, with a name new to me, "Forest Bathing," is the act of walking in deep woods and surrounding oneself with all that the forest generously gives. Another practice is listening to water. I love and marvel at the variety of sounds of a powerful waterfall, a booming ocean surf, or the

gentle trickling of a stream. Near where I live is a creek that cuts through the city; roads follow along its path, and I drive these roads to avoid the traffic of the cluttered areas. I have been known to stop alongside the creek—where I know I can hear the stream babbling—roll down my car window, and be sure I hear its song.

One quick read of the above and you will deduce that I am an introvert—which is true, but another side of me comes to life when I am surrounded by good friends, or at least people of good will. I find myself enjoying people who love to laugh and tell stories, as I do, and feeling recharged by the social contact. I have often come home from a Children's Music Network event feeling refreshed, renewed, and with many more songs and memories of good friends than I thought possible. Life is good.

Dave Orleans, The Earthsinger
(Retired Park Naturalist, Folksinger, and Amateur Folklorist, Historian, Librarian, and so on.)

I have always been a collector of *things* (from baseball cards as a kid, and comic books as a college student), *ideas*, *cool trivia* (three loose-leaf binders full of the fascinating origins of ordinary things), and most important of all, *songs*—from those I grew up on, to the environmental teaching songs that formed the basis of my master's thesis in environmental education, and finally, the children's songs that I have been enthusiastically collecting and attempting to organize from the CMN listserv (and before that, the Children's Music Web listserv) since 1998.

During my years as a volunteer at the Philadelphia Folk Festival, I had the unique opportunity to hear all the great folk performers who came through Philly from 1975 to 2005 and learned bunches of songs from them. One year in particular profoundly influenced my future musical direction, when Pete Seeger and the Hudson River Sloop Singers, Bill Staines, and David Mallett, all performed at the festival. Pete and the Sloop Singers did a workshop on using songs to bring their environmental message to a wider audience. Staines's "A Place In the Choir[14]" and Mallet's "The Garden Song[15]" also filled the air that year.

From then on, my ear was always listening for a song with an turn of ecological phrase, or a resource that contained multiple songs with earth-friendly ideas. Among the most important early resources for me in that vein were *The Sierra Club Survival Songbook* and a smaller paperback called *The Sierra Club Songbook* (in much the same style as the *World Around Songs* pocket songbook series). Then I found a host of environmentally themed LPs, including *Equilibrium: Songs of Nature and Humanity*[16] from the National Audubon Society, Pete Seeger's *God Bless the Grass*[17], and Billy B's first educational albums, *Billy B Sings About Trees*[18] and *Romp in the Swamp.*

The first stories and storybooks that informed my Earthsong collecting included Bill Peet's *The Wump World*, Dr. Seuss's *The Lorax*, Shel Silverstein's *The Giving Tree*, and a spoken word piece called *Molly and the Whale*[19] on John McCutcheon's 1983 children's cassette, *Howjadoo*.

Since then, my collection has grown to over 3,500 songs and at least a couple hundred books, stories, and plays on a variety of media.

From the Philadelphia Folk Fest and Hudson River Revival, to the CMN listserv, and all the stops in between, I continue to find inspiration in the wealth of resources from the people I've heard, seen, read, and met through my life.

Tom Pease
Resources?

Oh, so many: friends and their music (many from CMN), the faces and stories of the children, teachers, librarians, and school administrators I meet along the way. They all enrich and feed my life and work that I do. However, my friendship and collaboration with Stuart Stotts is the most significant resource that sustains me. Some time in the 1990s, we began to work together on songs and eventually started doing school songwriting residencies. Our joy of working together blossomed quickly alongside our friendship. It's true we both mainly work as solo performers, and Stuart leads many more teacher trainings than I do. But our performance and teaching styles are similar enough to give us great empathy in dealing with the ins and outs of the work. I love him dearly and he's my most cherished go-to resource.

I must say, I'm also sustained by my life of working and taking care of our farm. I'm not sure I would be in this work (performing, teaching, songwriting) still if I hadn't had both my friendship with Stuart and my work on our place. They feed my soul. Without them and CMN, it would have been, in the end, a completely different journey.

Nancy Silber
How do I love thee, CMN? Let me count the ways. Okay, admittedly, that's a bit over the top, but this altered quote comes to mind when I consider the premise of "one or two resources that have made an enduring impact on you as a thinker/teacher/communicator."

I think I had an idea of the potential influence CMN would have in my life and music teaching career after having sent Sarah Pirtle a request for teaching ideas to use with her latest tape. I received, along with her teaching tips, CMN membership info and an issue of my first *Pass It On!* (Issue 3, August 1988). I immediately joined, attended my first New York Metro gathering, and have never looked back. The richness and depth of my curriculum owe much to the talented member contributions and gifts I receive from CMN. Whether the topic is a difficult one to approach, or has become trite, or simply needs a more creative touch, I have been able to tap CMN's resources to fill my curricular needs. Even with something that I have known, sung, and taught for years, I thrill at what I learn from a member who presents a new take that has never occurred to me, with a new (and useful!) approach. My own creativity continues to grow with encouragement, support, and inspiration from fellow members. And most importantly, CMN's mission reminds me of the importance of the work that we do.

My complementary influence is the pedagogy of *Orff Schulwerk*. The use of creative movement, improvisation, multicultural stories and songs that enable children to explore, create, and experience their own ideas and imaginations is joyful and exhilarating. The National Conference of the American Orff-Schulwerk Association (AOSA), with more than 2,000 attendees, is huge compared to CMN's cozy numbers at our Annual Conference, but it is just as giving, welcoming, inclusive, and inspiring.

I relish learning new repertoire. This year, Stuart Stotts' song, "Who's Gonna Change It[20]?," came to our email inboxes in early September, just in time for me to use as a cornerstone in our school year, which began with an assembly in support of Ally Week. And I appreciate being inspired. An idea that I took with me from the November AOSA conference led to a piece that one of my second-grade classes performed in December 2018. And finally, I actively "pass it on." There are songs that are old friends by CMNers that I love to sing with my students year after year.

So how do I love thee, CMN and Orff Schulwerk? In so many ways!

Barb Tilsen
This is such a great discussion; I'm happy to be part of it. Others have mentioned CMN as a major source of inspiration in their music, and that is certainly true for me. Over the years, the songs shared, the conversations I've had, and the friendships I've formed all have had a huge impact on me and my work with children. I would say it's the biggest influence of all. The conferences, website, and online discussion group definitely are key, but I want to specifically mention *Pass It On!* as well. It has been a great source of ideas, whether from the songs and interviews included or the variety of columns shared. This wonderful publication we have developed over the years continues to be a rich and consistent source of material and inspiration. *Rise Up Singing* and *Rise Again* also came immediately to mind for me, as they have for others in this conversation as consistent, reliable, go-to sources for songs.

Two people in particular have had the greatest impact on my work with children—Ella Jenkins and Pete Seeger. They have each been an invaluable source of songs, and beyond that, a model for how to sing with children. In particular, Pete's book, *Where Have All the Flowers Gone?* and Ella's Smithsonian Folkways recordings[21] have been important. They've both been invaluable for support and advice, and spending time with each of them has been a real treasure.

Over the years, Sarah Pirtle's songs and books have had a steady presence in my work with children in the classroom and in my teacher trainings, particularly her book *Linking Up!*[22]. José-Luis Orozco's recordings and songbooks have been wonderful resources as well, in particular, his *De Colores and Other Latin-American Folk Songs for Children*[23]. And of course, Malvina Reynolds is another songwriter I've gone back to again and again from the earliest days.

Children's books keep cropping up in people's comments, and this is one of my special loves. I have been singing stories in one form or another for many years. I love combining the singing and the spoken voice. One of my favorite authors is Dianne de Las Casas. She was a storyteller from New Orleans with a number of books to her credit. I find her writing style lends itself easily to a tune—rhythmic, repetitive, participatory, fun, and engaging. I do her "Mama's Bayou" with a rhythmic beat. In her *Cajun Cornbread Boy*, his refrain, "Run, chère, run as fast as you can/You can't catch me I'm full of cayenne!" is really fun and easy to add a tune for children to sing along. I also love *The Gigantic Sweet Potato*, another book that is very interactive and has parts that easily lend themselves to a familiar tune.

Have a favorite resource to share? Email Brigid at gardengoddess1@comcast.net[24].

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2. https://childrensmusic.org/pass-it-on/features/resources-for-renewal-part-2.aspx
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19. https://www.youtube.com/watch?v=MWzs-rxVWqw
20. https://stuartstotts.com/whochangeit/
21. https://folkways.si.edu/ella-jenkins-first-lady-childrens/african-american-folk/music/article/smithsonian
22. http://sarahpirtle.com/books.htm#LinkingUp
23. http://joseluisorozco.com/main/de-colores.html
24. mailto:gardengoddess1@comcast.net

Stay Awake

Reflections on the Equity, Diversity, and Inclusion Workshop

by Jenny Murphy[1]

When I was invited to arrive early to the fall conference and participate in the Equity, Diversity, and Inclusion workshop, I quickly cleared my schedule to make it happen. I had long been lingering in conversations with numerous communities in my life—from schools to book clubs to activist groups—about how to make ourselves *more diverse* to no avail. Kudos to the board for taking on this challenge by inviting the people of the Conciliation Project to teach us exactly how to start talking.

Before the workshop, we received a questionnaire to be submitted in advance and a reading list of four books:

Why Are All the Black Kids Sitting Together in the Cafeteria? And Other Conversations About Race by Beverly Daniel Tatum, Basic Books (1997)

White Like Me: Reflections on Race from a Privileged Son by Tim Wise, Soft Skull Press (2007)

White Fragility: Why It's So Hard for White People to Talk About Racism by Dr. Robin DiAngelo, Beacon Press (2018)

The Fire Next Time by James Baldwin, Dial Press (1963)

We got started on Thursday morning, right after breakfast. We were an all-white group except for our workshop leaders, Dr. Tawnya Pettiford-Wates (Dr. T) and Ram Bahgat. I wondered if it was appropriate to have this conversation in such a homogenous group, but prepared to keep my mind as open as possible.

We started in a circle, and Ram suggested that when we make our introductions, we include our gender pronouns among other identifiers we prefer. We moved into other activities like describing ourselves as desserts and collaborating on quick poems, raps, and songs to be performed for each other. We walked around, danced to Ram's drumming, and stopped like musical chairs within small groups to share ideas from various prompts. Later, in breakout groups, we expanded those ideas and wrote them down on large pages of newsprint to display on the walls. Paper plates were distributed for us to divide into individual charts to show our values, and these also went on the walls to remind us how they should be considered in our discussions. Recorded music gave us time to reflect quietly or to sing along. Before we knew it, we were at one long table for lunch.

After lunch, the real work began. Dr. T shared an animated video called *The Unequal Opportunity Race*, which made the news for being banned by a Virginia high school. The ten-year-old video depicting white privilege was banned not for its message but for making the white students feel "guilty." Thus began the discussion of *white fragility*, a term coined by author Robin D'Angelo[2] and defined by her as follows:

> White Fragility is a state in which even a minimum amount of racial stress becomes intolerable, triggering a range of defensive moves. These moves include the outward display of emotions such as anger, fear, and guilt, and behaviors such as argumentation, silence, and leaving the stress-inducing situation. (2011[3])

This was the hardest conversation to have, and after the workshop, I personally felt that white fragility might be our biggest obstacle. If it makes white people feel bad to consider how we benefit from racism, or we believe we have been *guilted* unfairly, we shut down the conversation. Systemic racism is so embedded in our culture that white people are mostly unaware of our part in it.

At the end of our workshop on Friday, we were asked to write actions we would take over the next few days and hang them on a line.

Considering this, I asked out loud: "What do we do now, greet our friends and say, 'Guess what? I'm a racist and so are you'?"

Learning these lessons had been difficult, but attempting to apply them might prove to be just as hard or harder. I was recalling a painful forum debate about best practices in the use of traditionally racist music and now had a better understanding of what happened. But how do we talk about white fragility within our organization? I couldn't figure out a plan for myself that felt meaningful.

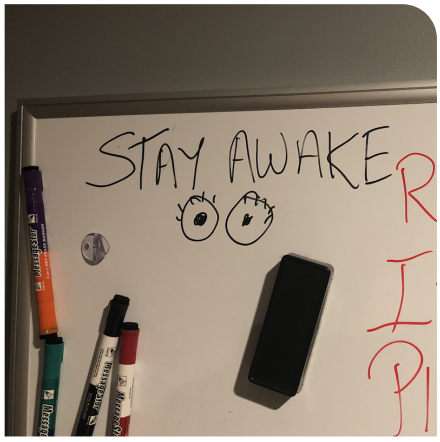
"I personally felt that white fragility might be our biggest obstacle. If it makes white people feel bad to consider how we benefit from racism, or we believe we have been *guilted* unfairly, we shut down the conversation."

On Saturday, the entire conference learned some of what we covered in the workshop when Dr. T gave the keynote. She was entertaining but clear in stating the problem of our lack of appeal to potential black members. She warned about well-intentioned white folks and also repeated one of her pivotal lessons from the workshop: "Consciousness is temporary," and we are in danger of falling back to sleep.

Consciousness is so very uncomfortable, but I realized that staying awake and remaining vigilant is the most important part of the work. I knew then what I should have written on my card before leaving the workshop. I now keep it on my wall in my workspace: "Stay Awake."

After the weekend was over, I traveled to the airport in a van driven by Dave Kinnoin. Several of us in the van had been part of the workshop and all of us were white. I was navigating from my phone when I noticed that Lake Erie was close by. Dave announced he was going to take the next right, so we could take a good look at it. We turned down a very narrow street of homes that dead-ended between two private yards overlooking the expanse of water. We got out and made our way between the two yards to take in the view. When we got back in the van, Dave just put it in reverse to get back on the main road. He stopped halfway to greet some people in a driveway and comment on what a beautiful street they lived on. It felt a little mischievous, and I wondered out loud how we might have been received if we had all been

black people. Everyone agreed that someone likely would have called police when we got out of the van.



In the CMN community, we share songs to teach children about peace, unity, and freedom, and we purport to make these a priority in our lives. But Dr. T reminded us more than once about the failure of good intentions. She and Ram got us reflecting on how racism can't really exist against white people because white people have the power. That was a new way of thinking for me. I have always corrected the term "reverse racism" by stating that racism is racism, period. But I stand corrected. Systemic racism in America hurts black people. Black people do not have the power to hurt white people as a group. But white Americans enjoy superior status and privilege from a white power structure that does not afford the same protection to black people. When President Obama, for example, campaigned for fellow Democrats in the midterm election, he was accused by some prominent Republicans of "using divisive language." His outspoken position on such topics as health care, marriage equality, and women's rights were offered as evidence, even though they are the very same positions most white Democrats hold. Did Obama use "divisive language," or is it simply divisive for a black man to articulate these views? This is a really important question.

I have been settling in with my newfound consciousness. I look every day for a reason to appreciate opportunities I have always taken for granted. I am humbled and daunted by the work we have to do. When I feel guilt, I do not deflect it; I use it as a checkup and ask myself if I am taking responsibility.

In her *PIO!* interview[4], Dr. T said of the work of dismantling racism through art: "It's very difficult work. It's like: I take medicine, but I don't really want to, but I recognize that I need to, so I make myself do it." The problem of systemic racism is a white one, and that is bitter medicine. I do not want my consciousness to be "temporary."

During one of our transitions, Dr. T played a recording of Sweet Honey in the Rock's "Ella's Song".[5] By the end we were all singing and clapping to the words of Ella Baker, "We who believe in freedom cannot rest until it comes."

Did this article get you thinking? Let Jenny know: jennyboydmurphy@gmail.com[6].

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1. https://childrensmusic.org/pass-it-on/authors/jenny-murphy.aspx
2. https://www.youtube.com/watch?v=kzLT54QjclA&t=128s
3. http://libjournal.uncg.edu/ijcp/article/viewFile/249/116
4. https://childrensmusic.org/pass-it-on/features/an-interview-with-dr-tawnya-pettiford-wates.aspx
5. https://www.youtube.com/watch?v=U6Uus--gFrc
6. mailto:jennyboydmurphy@gmail.com

On a Roll

words and music by Tim Seston[1]
© 2018 Tim Seston

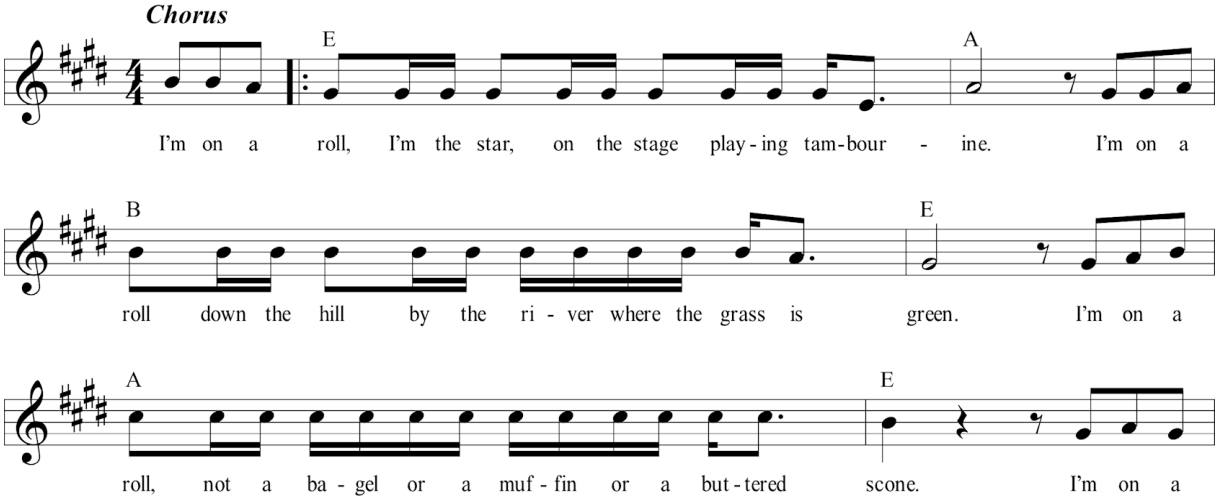
0:00 / 3:39

CMN members who have attended conferences over the past few years have enjoyed the company of Tim Seston's son Luke. Luke loves word plays and that, Tim tells us, was the inspiration for "On a Roll."

Tim explains:

"When Luke said to Andrea Green over Sunday morning breakfast at the CMN conference in Zion, Illinois, that he was 'on a roll,' he was expressing the complex idea that he was in fact experiencing a prolonged spell of success. Though he was specifically talking about the jokes he and Andrea were sharing, it was a clear to me that Luke's first national CMN conference was an uplifting and incredibly positive experience. Likewise, as a young boy with cerebral palsy who depends on his wheelchair for mobility, his statement could have not been more clear. He is happy and energized when interacting with others.

"As I began writing on the plane ride home, I began thinking of other ways the phrase 'on a roll' could be used. The third line of the chorus—'I'm on a roll, not a bagel, or a muffin, or a buttered scone'—is one of my favorites. I also thought of our travel experiences together and places where we have both performed: Cape Cod, New York, Philadelphia, and Washington, DC. There are others; perhaps more verses will emerge. Overall, this song has become our anthem as we have performed more frequently together as father and son. Luke's piano, percussion, and personality have added many layers to my show. Together we are on a roll."


Chorus
E
A
I'm on a roll, I'm the star, on the stage play-ing tam-bour - ine. I'm on a
B
E
roll down the hill by the ri - ver where the grass is green. I'm on a
A
E
roll, not a ba - gel or a muf - fin or a but-tered scone. I'm on a

B
E
roll, in my chair, on ad - ven - tures like a rol - ing stone.
Verse
B
E
B
E
First stop on tour, down on Cap Cod. We'll catch some fish, with my new rod. Cook up a
Next stop on tour, New York, New York. In Chi - na - town, eat mu shu pork, Play Cen-tral
A
E
1.
B
E
feast, the fi - re's bright. We'll sing my song all day and night. I'm on a
Park, a nice big crowd We'll rock and
2. B
E
roll, and roll, and roll, and roll and roll. But not too loud. I'm on a

Chorus:
I'm on a roll; I'm the star, on the stage playing tambourine.
I'm on a roll down the hill by the river where the grass is green.
I'm on a roll, not a bagel or a muffin or a buttered scone,
I'm on a roll in my chair on adventures like a rolling stone.

Verse:
First stop on tour, down on Cape Cod
We'll catch some fish with my new rod.
Cook up a feast, the fire's bright
We'll sing my song, all day and night.

Chorus

Next stop on tour New York, New York
In Chinatown eat mu shu pork
Play Central Park, a nice big crowd
We'll rock and roll and roll and roll and roll . . .
But not too loud.

Chorus

Third stop on tour the Liberty Bell,
The band's warmed up and gives them
Hell-o Philadelphia
Here's what I crave, if you so please,
Come sing my song, eat steak and cheese.

Chorus

Last stop on tour, the White House lawn.
We'll camp out all night and sing till dawn.
Eat brunch, talk politics, but that's not all,
One final concert out on the Mall.

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1. http://frompagetoplay.com

Rising Beyond

words and music by Stephen Wandu Bimo[1]
© 2018 I Can South Sudan

0:00 / 4:26

Stephen Wandu Bimo contacted the Children's Music Network in late 2018, seeking songs to share in schools and on the radio with refugee children of the South Sudan. He became a CMN member and since then, he has shared the story of Bidibidi Refugee Camp in Uganda, a refuge for unaccompanied minors fleeing the violence in South Sudan. Stephen tells us:

"Imagine you are thirteen years old. You are at school when your village is attacked, without warning, by armed militia. You hear the crack of gunshots, and everyone runs. Screams fill the air. In the chaos, you manage to find your brother and run home, but your mother is away and you can't find your father. Wherever you look, there is chaos and panic. You see dead bodies lying on the ground. You are terrified and you don't know what to do, so you run into the bush. Knowing that you are surrounded by conflict, you decide that the safest option is to travel to a refugee camp, just the other side of the nearest border. You have to walk, mile after mile, with strangers. The only food you have is whatever you can find on the way; the only water comes from unclean streams. You arrive, exhausted, in a camp. You cannot find familiar faces. Life begins at zero.

"This story describes the situation of some 10,500 children in the Bidibidi Refugee Camp. They come from South Sudan, the focus of the world's fastest-growing refugee crisis. Since 2013, over 2 million people have left the country to escape fierce civil war. Many are children who have been orphaned or separated from their parents.

"As a musician, I had already had the idea of using song to draw attention to the children's plight. However, when I arrived at Bidibidi, I became aware that the children didn't need to have their lives described by me. They needed music themselves, to tell their stories and build their confidence.

"I decided to use fragments of the childrens' experiences to write songs that they could learn to sing and perform. I had vivid memories of talking to a young boy, aged thirteen, who had arrived in the Bidibidi camp with his brother. In spite of all the adversity he was facing, his message was one of hope: 'Nothing can hold us down,' he said. 'We have gone through the worst kind of situation, but we keep on going. Now no situation scares us anymore.' I wanted to capture this spirit of resilience, and this became the song 'Rising Beyond.' The melody is influenced by traditional South Sudanese music, but with a modern twist. The song expresses a defiance of the suffering and trauma these children have gone through, and a refusal to be stigmatized as refugees in a foreign land. The music is designed to nurture endurance, confidence, self-belief, ambition, and inner strength."

Verse
Chorus
D.S.
Ris - ing be - yond the bar - riers, Ris - ing be - yond the moun - tains, Ris - ing be - yond the
val - leys, No - thing can hold us down. Ris - ing be - yond the down. Yes, we
can! Yes, we can! Yes, we can! We can make it. Yes, we Make it. We'll
ne - ver give up; We'll ne - ver back down. We'll down. Oh, yes!
Oh, yes! We can, oh. Oh, yes!
We can. We can. We can, oh,
Oh, yes! Oh, We can, Oh. 2. Ris - ing be - yond our
We can. We can. We can, Oh. 2. Ris - ing be - yond our

Chorus:
Yes we can! Yes we can!
Yes we can! We can make it. *(repeat)*

We will never give up;

Chorus

Rising beyond our status
Rising beyond our pains

We will never back down;
We will never give up;
We will never back down.

Oh Yes, we can.
Oh, oh yes, we can.
We can, oh.

Oh Yes, we can.
Oh, oh yes, we can.
Oh yeah
We can, oh.

Verse:
Rising beyond the barriers
Rising beyond the mountains
Rising beyond the valleys
Nothing can hold us down.

Rising beyond our challenges
Nothing can hold us down.

Chorus

Rising beyond our grieves
Rising beyond tribalism
Rising beyond hatred
Nothing can hold us down.

Chorus

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1. https://www.icansouthsudan.com/management

Love Is Love

words and music by Cynthia Dougherty
© 2018 Cynthia Dougherty

0:00 / 3:10

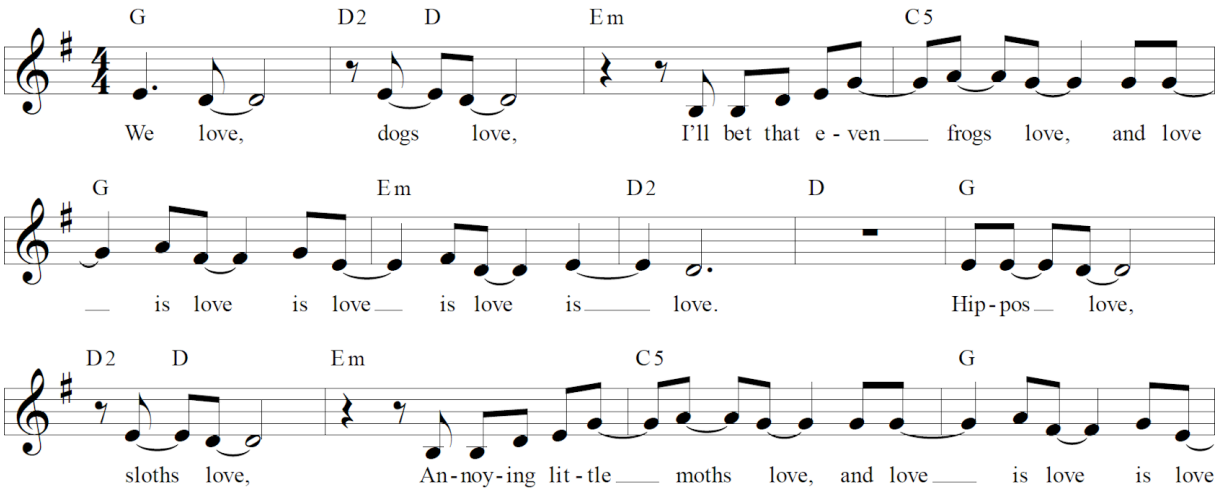
Cynthia Dougherty introduced us to her unique musical style at the 2018 Conference. Scores of people asked that this song be included in *PIO!* and here it is. Cynthia shared her thoughts:

" 'Love Is Love' is a song I wrote one dreary winter morning in 2018. Lin-Manuel Miranda's Tony speech/sonnet[1] in 2016 struck me when he stated, 'And love is love is love is love is love is love is love is love is love, cannot be killed or swept aside.' I knew the moment I heard it that I would eventually want to write about it.

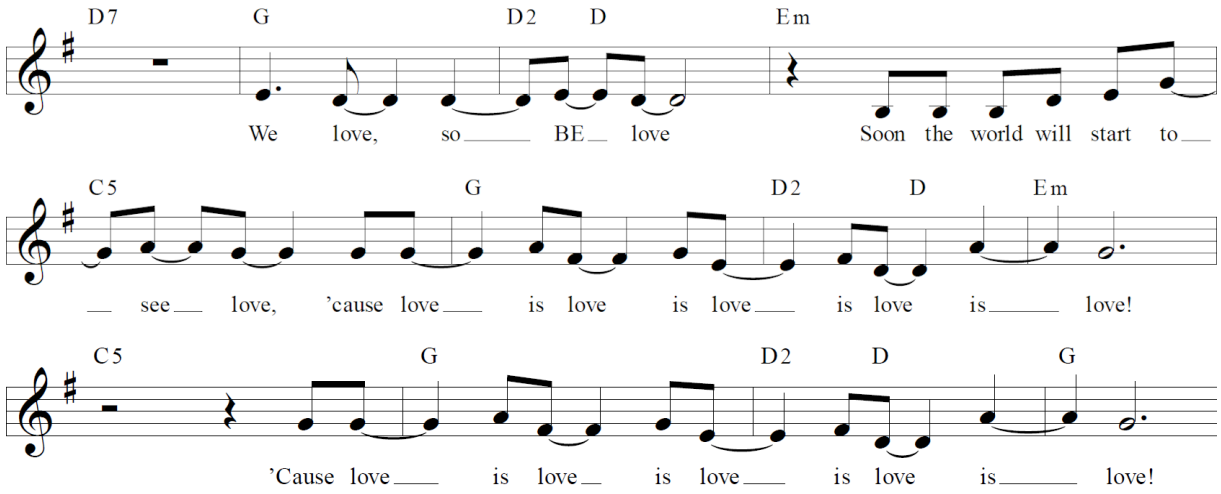
"A year and a half later, I picked up a ukulele for the first time and decided that I needed to be my own source of light in an otherwise dark time in my life. I hadn't written anything for several years, felt it was time to give it a shot, and Lin's words immediately came to my mind. I sat, started with the words 'We love,' and the rest just kind of poured out.

"Normally when I write a song, I tend to write one and then stop for months, sometimes even years at a time. 'Love Is Love' is unique because it opened up a floodgate in me. It inspired me to continue writing, and two months later I had written nine more songs and decided to put together my first album.

" 'Love Is Love' is an anthem. It is about deep, meaningful, spiritual love . . . love that exists without boundaries, labels, or classifications. Not all people will believe or appreciate the message behind the song, but that won't stop Love from existing. Nothing will."


G D2 D Em C5
We love, dogs love, I'll bet that e - ven frogs love, and love
G Em D2 D G
is love is love is love is love. Hip - pos love,
D2 D Em C5 G
sloths love, An - noy - ing lit - tle moths love, and love is love is love

D2 D G G7 C C 3
is love is love. You might not see who is lo-ving me
G C C♯dim 3
when we pass on the street, but just like you, some-one loves me too,
D D7 G D2 D
from my hands to my stin-ky feet! E-le-phants love, ants love,
Em C5 G D2 D
I have a feel-ing e-ven plants love, and love is love is love is love is
G G7 C C G
love! Love is grown if love is sown. It starts each time you
G7 C C♯dim 3 D
show you care. Spread it a-round and soon you'll have found you start spread-ing love
D7 G D2 D Em
e-v'ry-where! We love, so BE love Soon the world might start to
C5 G D2 D Em
see love, 'cause love is love is love is love is love!
C5 G D2 D G G7
'Cause love is love is love is love is love!
C C G G7
Love will win, so let love in. It's ea-sy once you start to try. So,
C C♯dim 3 D D7
start love with you. You'll see when you do, that love will start to mul-ti-ply!


D7 G D2 D Em
We love, so BE love Soon the world will start to
C5 G D2 D Em
see love, 'cause love is love is love is love is love!
C5 G D2 D G
'Cause love is love is love is love is love!

We love, dogs love,
I'll bet that even frogs love,
And love is love is love is love is love.

Hippos love, sloths love,
Annoying little moths love,
And love is love is love is love is love.

You might not see
Who is loving me,
When we pass on the street.
But just like you,
Someone loves me too,
From my hands to my stinky feet!

Elephants love, ants love,
I have a feeling even plants love,
And love is love is love is love is love!

Love is grown
If love is sown.
It starts each time you show you care.
Spread it around
And soon you'll have found
You start spreading love ev'rywhere!

We love, so BE love
Soon the world might start to see love,
'Cause love is love is love is love is love!
'Cause love is love is love is love is love!

Love will win,
So, let love in.
It's easy once you start to try.
So, start love with you.
You'll see when you do,
that love willing start to multiply!

We love, so BE love
Soon the world might start to see love,
'Cause love is love is love is love is love!
'Cause love is love is love is love is love!

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1. https://www.youtube.com/watch?v=oF6BxSf9z1A

Space Shapes

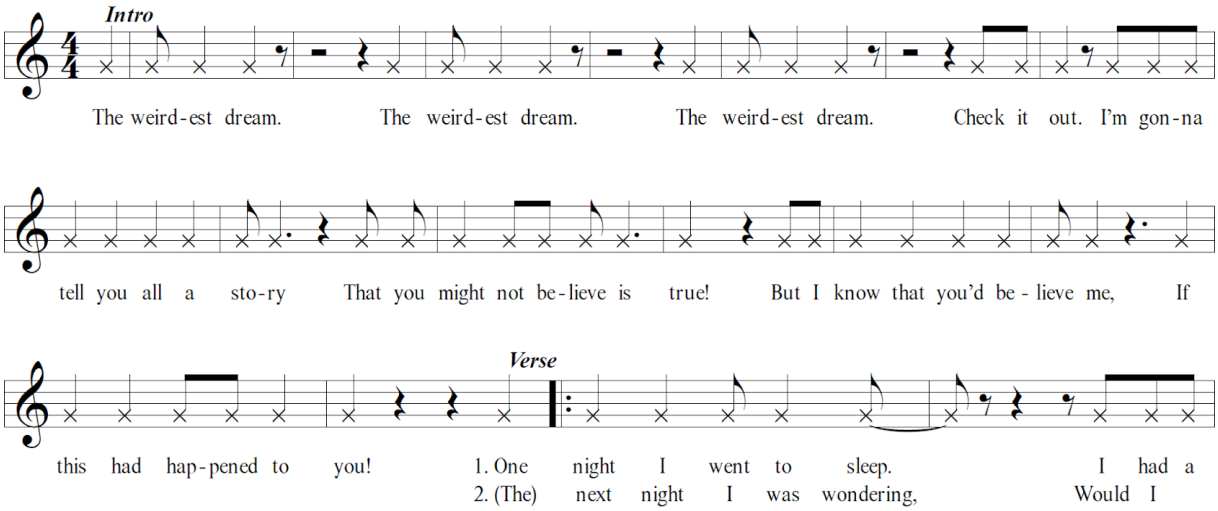
words and music by David Burba[1]
© 2007 Music, Movement & Magination, Inc.

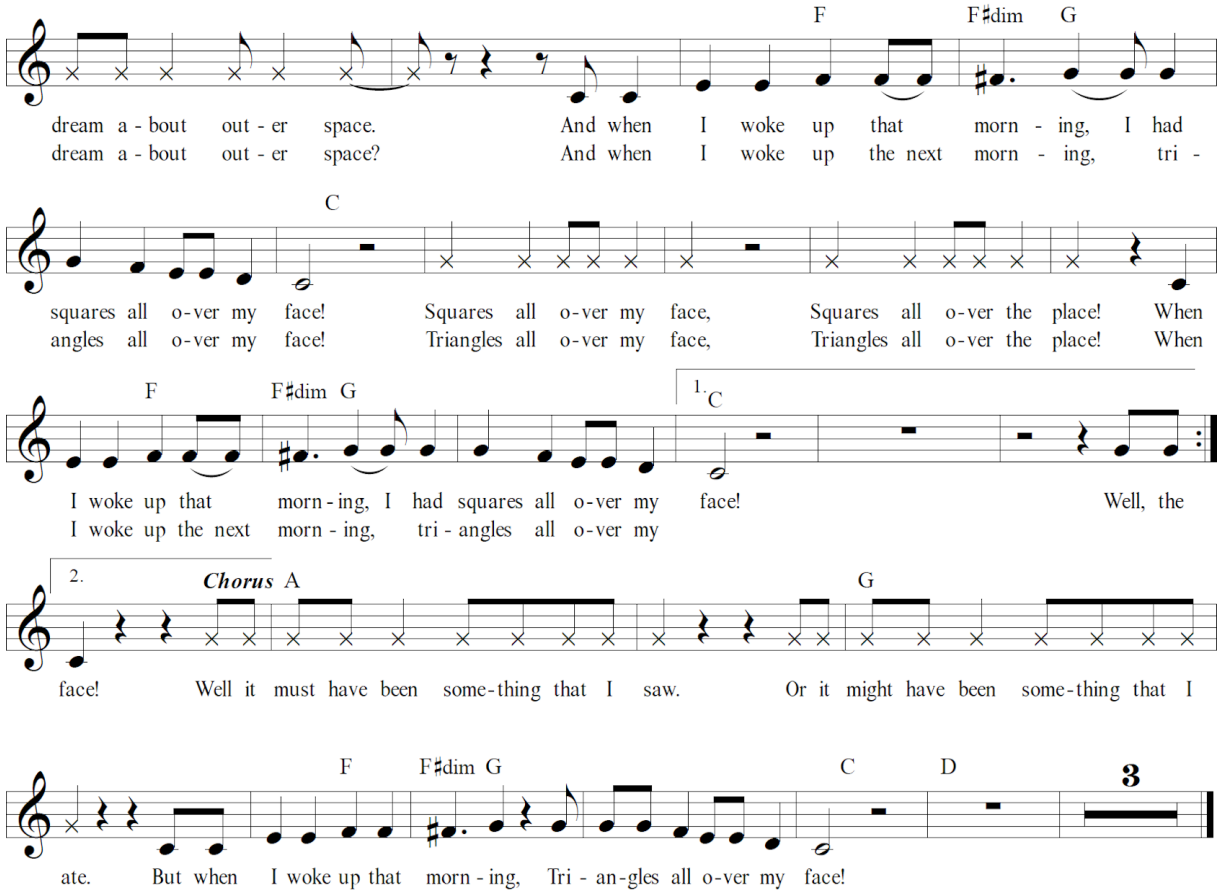
0:00 / 2:26

David and Alice Burba presented this song at the 2018 Conference to the delight and laughter of all. When I asked for a little background, Alice wrote:

"In 2004, we joined forces with a number of songwriters to produce educational songs and curriculum materials matched to early education and kindergarten standards for our company, Music, Movement & Magination[2]. Dave was first asked to write a few songs, but his role quickly grew to managing the production side, and I jumped in to write curriculum, develop lesson materials, and provide professional development. In no time, we became full partners in the business.

" 'Space Shapes' was on our first album, *ABC's and Much More*. We already had two other shape songs and needed a tune to introduce shape recognition. The three songs were designed to build upon each other in skill. Dave must have had a crazy dream before writing this song. Who knows? 'It might have been something that he saw. Or it might have been something he ate!' What he didn't realize is how kids would respond to having shapes all over their faces! When working with the kids, I ask them to draw and color their own shape faces, reinforcing shape recognition. Then we sing the song and the kids hold up their drawings of the corresponding shape face. An added social/emotional extension is to discuss the feelings expressed by the faces on each shape."


Intro
The weird-est dream. The weird-est dream. The weird-est dream. Check it out. I'm gon-na
tell you all a sto-ry That you might not be-lieve is true! But I know that you'd be - lieve me, If
Verse
this had hap-pened to you! 1. One night I went to sleep. I had a
2. (The) next night I was wondering, Would I


F F♯dim G
dream a - bout out - er space. And when I woke up that morn - ing, I had
dream a - bout out - er space? And when I woke up the next morn - ing, tri -
C
squares all o-ver my face! Squares all o-ver my face, Squares all o-ver the place! When
angles all o-ver my face! Triangles all o-ver my face, Triangles all o-ver the place! When
F F♯dim G 1. C
I woke up that morn - ing, I had squares all o-ver my face! Well, the
I woke up the next morn - ing, tri - angles all o-ver my
2. Chorus A G
face! Well it must have been some-thing that I saw. Or it might have been some-thing that I
F F♯dim G C D 3
ate. But when I woke up that morn - ing, Tri - an-gles all o-ver my face!

Spoken Intro:
The weirdest dream. *(repeat 2 times)*
Check it out!
I'm going to tell you all a story,
That you might not believe is true!
But I know that you'd believe me,
If this had happened to you!

Verse 1:
One night I went to sleep,
I had a dream about outer space.
And when I woke up that morning,
I had squares all over my face!
Squares all over my face,
Squares all over the place!
When I woke up that morning,
I had squares all over my face!

Verse 2:
Well the next night I was wondering,
Would I dream about outer space?
And when I woke up the next morning,
Triangles all over my face!
Triangles all over my face,
Triangles all over the place!
When I woke up the next morning,
Triangles all over my face!

Chorus:
Well it must have been something that I saw.

Verse 3:
Well two nights later as I went to bed,
My mind began to race.
And when I woke up the next morning,
I had circles all over my face!
Circles all over my face,
There were circles all over the place!
When I woke up that morning,
I had circles all over my face!

Verse 4:
Last night I went to sleep,
Another dream about outer space?
When I woke up this morning,
Rectangles all over my face!
Rectangles all over my face,
Rectangles all over the place!
When I woke up this morning,
Rectangles all over my face!

Chorus

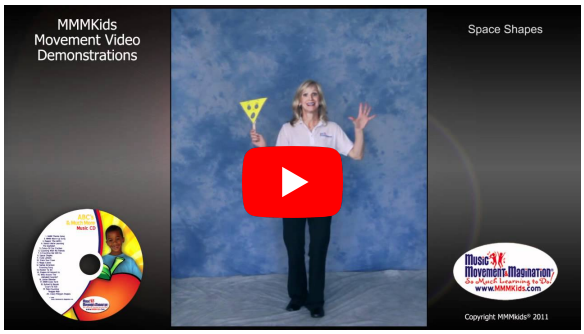
Spoken Coda:
When I say square, you say square: square (square)
When I say triangle, you say triangle: triangle (triangle)
When I say circle, you say circle: circle (circle)
When I say rectangle, you say rectangle:

Or it might have been something that I ate.
But when I woke up that morning,
Triangles all over my face!

rectangle (rectangle)
The weirdest dream. The weirdest dream.

For more ideas, Alice and David have provided lesson materials[3] and the videos below.

Movements using shape signs:



Space Shapes

Read along and sing along:

Well the next night I was wondering.
Another Music Movement & Magination® Reader!
For More Information, Visit www.mmmkids.com
Space Shapes

Space Shapes Sing-a-Long Read-a-Long

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1. https://www.songsforteaching.com
2. http://www.mmmkids.com
3. https://childrensmusic.org/pass-it-on/images/songs/space-shapes/Space_Shapes_Lesson_Materials.pdf

Wonderful Friends

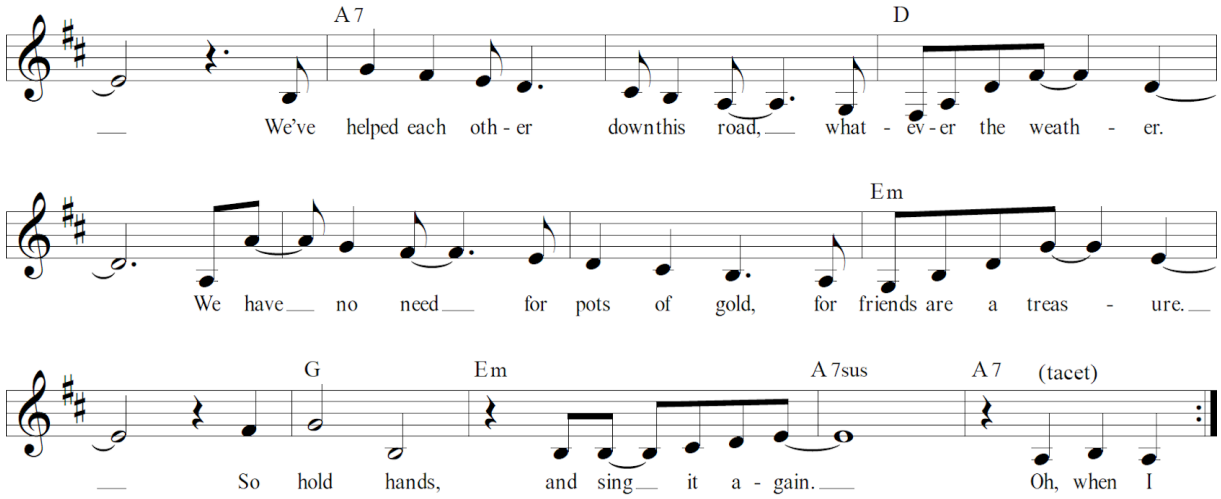
words and music by Lorre Wyatt and Pete Seeger
© Roots & Branches Music / BMI

0:00 / 3:18

Liz Benjamin sang this touching song at the 2018 Conference and brought tears to many eyes. Written by Pete Seeger and Lorre Wyatt, it was a favorite of the Clearwater Festival[1].

Our own Jenny Boyd-Murphy was one of the voices in the recording and credited on the CD. Jenny tells us:

"About a dozen of us spent the day with Pete at the Howland Center in Beacon, New York, to record songs for a CD to accompany a reprint of his book *Where Have All the Flowers Gone*. David Bernz, who organized the day and session, turned it into a CD project that won a Grammy that year. A few years later, I returned to Beacon to join a larger group of singers and children and we did the song again, this time with Pete and Lorre Wyatt. That recording appears on their album *A More Perfect Union*."


A 7
D
We've helped each oth - er down this road, what - ev - er the weath - er.
Em
We have no need for pots of gold, for friends are a treas - ure.
G
Em
A 7sus
A 7
(tacet)
So hold hands, and sing it a - gain.
Oh, when I

Chorus:
When I think of the ways that I've grown,
I know I couldn't a' made it alone.
I owe a lot to the sharing, caring, daring
Wonderful friends that I've known.
I owe a lot to the sharing, caring, daring
Wonderful friends that I've known.

Verse:
Here we are all in one place, all gathered together.
We've helped each other down this road, whatever the weather.
We have no need for pots of gold, for friends are a treasure.
So hold hands, and sing it again: Oh, . . .

Chorus

Many years ago when I was feeling discouraged,
I found that singing with my friends would fill me with courage.
It's a rough and rocky road we're on, so when we get worried,
We'll hold hands, and sing it again: Oh, . . .

Chorus

It looks like we might sing all night, but looks are deceiving.
That old clock up on the wall says soon I got to be leaving.
And though we go our separate ways, there's no need for grieving.
Just hold hands, and sing it again: Oh, . . .

Chorus

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1. https://www.clearwaterfestival.org

Sunflower

words and music by Jean Milman
© 2018 Jean Milman

0:00 / 3:32

Just as sunflowers turn their heads toward the sun, all the CMN members turned their heads toward Jean when she shared this at the Annual Conference Round Robin. Jean says:

"I wrote 'Sunflower' this past spring when I heard about The Great Sunflower Project, which is a citizen scientist program in which people are asked to grow Lemon Queen sunflowers and then count the pollinator visitors (mostly bees) to the flowers. I have played music for a number of school garden programs and wrote this thinking about the kids who would be growing sunflowers and my own sunflowers. I have played the song for people and bees and sunflowers, and the cats seem to like it too."

(♩=175)
A B7 D A A B7
Sun - flow-er reach-ing for the sky. Turn your face to the sun.
D A Chorus A B7
shine - your light on ev - v'ry - one. La - la la la, la la
D A A B7 D A Last time to coda Verse 1
la, la la la. La - la la la, la la la, la la la.
A
A E7 D A
na - tive to North A - mer - ri - ca, the Az - tecs loved you so.

A E7 D A A
Gold sun-flow-ers dec-o-rat-ed their tem-ples in Mex-i-co. Then you tra-veled to Spain on a
E7 D A A E7
sail-ing ship, In the six-teenth cen-tur-y. When you start-ed to grow those Eu-ro-pe-ans
D A 1, 2, 3. Verse 4 A
Could-n't be-lieve what they were see-ing. I love to see you
B7 D A A
grow-ing in fields a-long the road. Well you can grow sun-flow-ers in your
B7 D A A B7
ve-ry own yard, in a pot or a cup, it's real-ly not hard! Plant a seed in the ground. And
D A A B7 D A
you're full-grown be-fore I turn a-round! Sun-flow-er, you've got the po-wer.
A B7 D7 A B7 D7 A
Sun-flow-er, you know how to grow.
A B7 D A A B7 A
La-la la la, la la la, la la la. La, la la la, la la la, la la la.

Intro:
Sunflower, reaching for the sky,
Turn your face to the sun,
Shine your light on everyone!

Chorus:
La-la la la, la la la, la la la. *(repeat)*

Verse:
A native to North America,
The Aztecs loved you so.

Gold sunflowers decorated their temples in Mexico.
Then you traveled to Spain on a sailing ship
In the sixteenth century.
When you started to grow those Europeans
Couldn't believe what they were seeing!

Chorus

A Dutch painter gazed at you
Over a hundred years ago.
Oranges and yellows fill the canvases of Van Gogh.
Vincent knew how to scribble,
But you know how to grow.
Seventy magical varieties
And none of them GMOs!

Chorus

Baseball players eat your seeds
In the dugout.
Pop 'em whole in their mouths and spit the shells out.
Pollinators drink your nectar,
And birds, they eat your seeds.
Yellow fields in the Ukraine soil
Are pressed to make sunflower oil.

Chorus

Coda:
I love to see you growing
In fields along the road.
Well you can grow sunflowers in your very own yard
In a pot or a cup, it's really not hard!
Plant a seed in the ground
And you're full-grown before I turn around!
Sunflower, you've got the power.
Sunflower, you know how to grow!

Chorus

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Who I Am

words and music by Julie Thompson[1]
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0:00 / 3:41

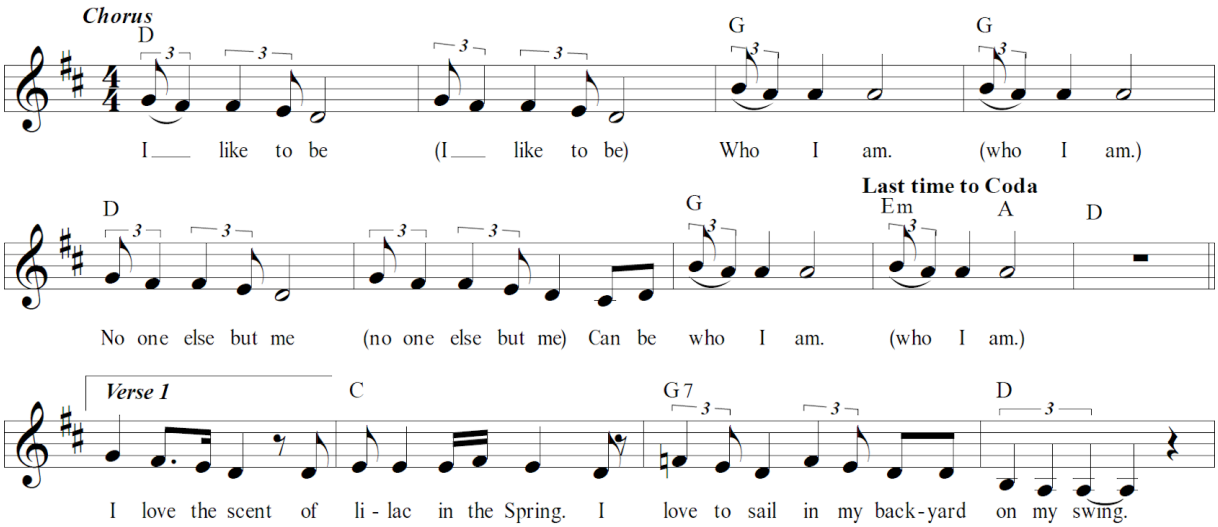
Julie tells us:

"In 1991 singer/songwriter Brownie Macintosh invited me to sing and voice for a commissioned radio show about deaf awareness. Soon we were featured on a TV public service announcement singing and signing with teachers and students of the Governor Baxter School for the Deaf in Portland, Maine. That was where I met Ann, a teacher, deaf since birth. In one of our pre-production meetings I asked Ann what it was like to be deaf, and whether she ever wished she could hear. What she said inspired this song. She said she would not change a thing: she likes her life and is happy; she likes being who she is. Her words had a profound effect on me, causing a shift in my mind.

"I remembered my friend Lisa from college, who, at age eight, had a disease that took her ability to walk. She, too, during our private conversations, told me that she liked being who she was. She was still happy even though she needed others to help her every day.

"I have found that the echoing chorus of this song encourages immediate participation by both adults and children. I've used it in classes for tots and families, at church events, and at a Peace Action Annual Meeting. I feel the song represents *peace with oneself."*

You can also view Julie's video[2] for the song on YouTube.


Chorus
D
G
G
I like to be (I like to be) Who I am. (who I am.)
D
G
Em
A
D
Last time to Coda
No one else but me (no one else but me) Can be who I am. (who I am.)
Verse 1
C
G7
D
I love the scent of li - lac in the Spring. I love to sail in my back-yard on my swing.

D C G D
I love to climb a tree up ve-ry high, and send my voice reach-ing to the sky. And I sing,
Verse 2
G C Am D
I have a friend, she sits in a chair, A chair that's wheeled from here to there.
D C Am C D
It's part of her life, but she does-n't com-plain. "You know," she says, "we're real-ly the same. I can't
Am D Verse 3 G C
run with you, but let's play a game." And she says, I have a friend, she can't hear my song. She
Am Am/C C/G D D C
u-ses her hands to tell me what is wrong. She says, "There's no-thing wrong with be-ing who I am.
Am D Am D D.C. al Coda
You know, there's so much that I can do. Like me for me like you for you." And she signs,
D G Em A D
I like to be (I like to be) Who I am. (Who I am.) Well, no one else but me
G Em A Gmaj7
(no one else but me) can be Who I am. Who I am
A sus Gmaj7(add 9) A D
Who I am. Who I am. I am per-fect-ly me.

Chorus
I like to be (I like to be)
Who I am (who I am).
No one else but me (no one else but me)
Can be who I am (who I am).

Verse:
I love the scent of lilac in the spring.
I love to sail in my backyard on my swing.

I love to climb a tree up very high
And send my voice reaching to the sky.
And I sing,

Chorus

I have a friend, she sits in a chair,
A chair that's wheeled from here to there.
It's part of her life, but she doesn't complain.
"You know," she says, "we're really the same,
I can't run with you, but let's play a game."
And she says,

Chorus

I have a friend, she can't hear my song.
She uses her hands to tell me what is wrong.
She says, "There's nothing wrong with being who I am.
You know, there is so much that I can do,
Like me for me, like you for you"
And she signs,

Chorus

Coda:
Who I am. Who I am.
Who I am,
I am perfectly me.

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1. https://www.julievoice.com
2. https://www.youtube.com/watch?v=n_wx0UDo6gc

Music In Bloom

Open the Circle

by Maureen Conlin[1]

When children sing songs that allow them to have input, they become engaged and excited. Creating these magical moments through songs and instrument play opens the circle of communication with young children.

An activity that mentions a child's name or asks children to share their name with others is a way of opening that circle of communication. Children sit in a circle and use a small drum to find the rhythm or beat of their name, then tap that rhythm for the other children. Example: "Isabella" has four beats, one for each syllable. Isabella says her name, then taps four beats on the drum. Each child in the circle has the opportunity to participate and can even add other children's names to hear how musical their names sound together.

Using a child's name in a song is another way to involve them. For instance, the song "Willobee, Wallobee" can be expanded with verses that incorporate names as well as movement. This engages the children as active participants in the song and gives them the opportunity to feel special. Ask the children for their suggestions of movements to use: marching, jumping, walking, dancing, and so on.

> Willobee, Wallobee Woo, an elephant smiled at you.
> Willobee, Wallobee Wee, an elephant smiled at me.
> Willobee, Wallabee Wason, an elephant jumped with Jason.
> Willobee, Wallobee Watrick, an elephant jumped with Patrick.

The nursery rhyme "Hickory Dickory Dock" can involve children if they are asked how they would go up the clock. Children tap on wood blocks, starting with a steady beat to the nursery rhyme and then mimicking the sound of the mouse going up the clock, either fast or slowly.

> Hickory dickory dock, the mouse went up the clock.
> The clock struck one! The mouse ran down,
> Hickory, dickory dock!
>
> Hickory dickory dock, Caitlyn went up the clock.
> The clock struck two! What did she do?
> *(Ask the child if they went fast or slowly, or to demonstrate how they went up the clock)*
> Hickory dickory dock!
>
> Hickory dickory dock, Maria went up the clock.
> The clock struck three, what did she see?

(Ask the child what they saw)
Hickory dickory dock, tick tock!

Another way to open the circle is for children to express themselves with feelings and actions in a purposeful way. Songs that encourage the children to name emotions, or make funny sounds and faces, opens up both verbal and nonverbal communication with teachers, parents, and other children.

The familiar song, "If You're Happy and You Know It," can allow children to share many feelings. Instead of happy, they can sing about being sad, mad, or scared and use facial expressions or voice tones to show those feelings. Educators or parents can use simple circle cutouts with happy, sad, mad, and silly faces drawn on them to extend this activity. Each child can select a circle and sing a song expressing the feeling it portrays.

"Punchinello" (or "Punchinella"), the Americanized singing game of European origin, is a song that children can augment with feelings, funny faces, or expression in their voices.

Look who's here, Punchinello, Punchinello,
Look who's here, Punchinello from the zoo.

What can you do, Punchinello, Punchinello,
What can you do, Punchinello from the zoo?

We can do it too, Punchinello, Punchinello,
We can do it too, Punchinello from the zoo.

Who do you choose, Punchinello, Punchinello,
Who do you choose, Punchinello from the zoo?

Hey, whatcha doing, Punchinella, funny fella?
Hey, whatcha doing, Punchinella, funny you!

What else can you do, Punchinella, funny fella?
What else can you do, Punchinella, funny you!

We can do it too, Punchinella, funny fella
We can do it too, Punchinella, funny you!

Choose one of us, Punchinella, funny fella.
Choose one of us, Punchinella, funny you!

Instrument play provides children with the opportunity to explore sound using percussion instruments such as woodblocks, tambourines, rhythm sticks, or drums. Seat children in a circle and distribute an assortment of percussion instruments. Ask the children to explore different ways to play them. Begin the activity by singing "Who will play, who will play, who will play with me?" Child's response: "I will play, I will play, I will play with you."

Ask the children to communicate with each other through their musical instruments: "I'll play a rhythm, XX XXX, then you play a rhythm, XX XXX, then we'll play a rhythm together, XX XXX." Each child plays their own rhythm while the other children echo the rhythm back as they all sing.

Create a fun musical experience for young children with these activities. The circle opens and children bloom when they are provided with opportunities to explore, create, imagine, and enjoy music.

What songs and activities have delighted your students? Email Maureen at happynotes@aol.com[2] to share!

1. https://childrensmusic.org/pass-it-on/authors/maureen-conlin.aspx
2. mailto:happynotes@aol.com

Music With Older Kids

Rituals and Rhythms, Part II

by Brigid Finucane[1]

In the last issue of *PIO!,* I wrote about my work with fourth- and fifth-grade students and how establishing rituals to promote Social Emotional Learning (SEL) resulted in greater class cohesion, enhanced classroom community, and more learning. Even with rituals, scaffolded lesson plans, and well-defined expectations for appropriate behavior, working with this age group is not for the faint of heart. I remind myself to embrace the energy and goofiness. More often than not, it's good-hearted.

My classes are composed of students who do not attend the band program—the "non-band students" (NBS). This past year I had more than forty students in my fifth-grade class, and the ratio of girls to boys was 1:2.

Seating

Classroom management approaches that work in Kindergarten through third grade work for older kiddos as well. Seating is one example. I teach in a library, where seriously heavy tables and chairs have to be pushed to the perimeters and small alcove before the first class begins. This leaves enough room for six columns of students by however many rows are needed. I place bright orange Velcro "sit spots" at regular intervals in each row, so each student has their own space and enough of it. Students are seated alphabetically by first name. When I can't recall a student's name, sometimes just remembering they are in the "J–M" row prompts the name to pop into my head.

I designate the first student in each column, or the first crosswise row, as "student leaders," and their jobs include distributing and collecting materials. They are also first choices for class demonstrations. To keep things fair, which is hugely important, I rotate the student leaders after classroom procedures are humming along, which may take a month or two. They go to the back of their column, and the second row moves into the student leader position, which they keep for four to five sessions. The rotation is repeated until everyone has had a chance to be a student leader.

Beat, Rhythm, and the Lure of Novelty

Kiddos this age are competent and fast learners and respond to activities that are fast, challenging, fun, and even goofy. The following beat and movement

activities fit the bill.

Disciples of the World, Unite

A friend who attended a summer music intensive in Ghana told me, in passing, about one of the favorite games she had learned there, "Yo, Yo, Yo!" I was able to find the song notation[2] and an excerpt from a book[3] that tells more about it. The directions reminded me of a Community Youth Children and Sport YouTube training video I had stumbled upon. It's called "Disciples of the World Rhythm Game," with "idea from Uganda" as a tagline. No music attached to the activity, but I confirmed that the movement was the same used for "Yo, Yo, Yo!"

This game is perfect for steady beat practice and community building, plus participants must be on their toes and ready to go when their turn comes.

Formation: Players make a close, shoulder-to-shoulder circle, facing into the center. Designate where the movement will start.

1. As a group, say "Disciples of the world, unite!" and immediately start the pat-pat-clap-clap pattern, which continues for the duration of the game.

Rhythm Game[7]

2. The movement is done with units of three people, all while patting and clapping. The first and third person turn their bodies to face each other, and pat hands over the second person, who ducks during the "clap-clap" overhead.

3. The second and fourth person are now the "clappers" while the third person ducks. Immediately, the third and fifth person in the circle are the clappers, while the fourth person ducks. . . and so it goes around the circle.

To make the game more challenging, gradually increase the tempo. The addition of music also elevates the game. Consider singing a song or chanting a nursery rhyme with a strong 4/4 beat. For advanced players, choose two starting points at different parts of the circle.

The Dum Dum Song

I am always tickled when I find a great YouTube activity from my home state, Minnesota. "The Dum Dum Song," as performed by the Minnesota Boychoir[4], has been a delight to view, replicate, then use as composition launching pad in my older classes.

I have not been able to link the melody with the penny lollipop treats of the same name. That would have been too perfect! If anyone has information on the song history, please share!

Beat competency, ensemble work, composition, and a boatload of smiles are the end result of this song. Enjoy!

Formations: Ask players to sit in rows with knees touching. If gender avoidance issues arise, be calm and matter of fact. They usually subside and become a nonissue after a minute or two.

It's helpful to demonstrate with one or two students before beginning. When direction is an element, all eight- or sixteen-beat patterns start by going to the right. Most patterns end with three pats on the knees while singing "dum dum dum."

The Dum Dum Song[8]

1. SIDE TO SIDE: Pat both knees for two beats, pat two beats to the right (one hand on right knee, one hand on closest knee of person next to you), pat two beats to the left (one hand on left knee, one hand on closest knee of person next to you).

2. CROSS: Pat knees for two beats, cross arms and pat knees for two beats, pat knees for two beats, pat neighbor's closest leg on either side for two beats.

3. BACK: Pat knees for two beats. Turn to the right and pat the *back* of your neighbor for two beats. Pat knees for two beats, then turn to the left. Repeat sequence.

4. SEAL: Pat knees twice, clap hands twice, flip each hand and clap with neighbors on both sides. At end, bark like a seal. (I eliminated this for my classes, as they got too wild.)

5. EGYPTIAN: Channel your King Tut á la Steve Martin. Turn to the right for two beats with the right arm up in a "cobra" position and the other arm down, left hand flipped like a tail. Reverse to the left for the next two beats.

6. BODYBUILDER: Arms in low circle for two beats and up for two beats, then strike a body builder pose for two beats, first to the right, then to the left.

7. HANDJIVE: Pat, clap, hand jive (parallel hands over and under), pound, hitchhike right, hitchhike left. Each action gets two beats.

8. MACARENA: Same as dance sequence. Each movement gets one beat except for the last shimmy-down movement, which receives four beats. Sequence: hand, hand, palm, palm, cross arm, cross arm, behind head, behind head, hip cross, hip cross, hip, hip, shimmy.

9. WRISTS: With raised arms parallel to body, tap wrists together twice, tap elbows twice, tap wrist twice, pat hands on knees twice.

10. ELBOWS. Hands placed in back of head. Pat head twice, elbows close for two beats, then open for two beats. End by patting head for final two beats of the sequence.

11. and 12. are too complicated to write directions for! I yield.

13. Finale: Pat knees, right hand crosses to touch left ear while left hand crosses to touch nose. Repeat in other direction.

I introduce two to four of the above patterns during a class period, eventually presenting all of the sequences. When the whole sequence is mastered, it is time to share the YouTube video. Sharing after competency is achieved amplifies the impact, and students are absolutely delighted to see the performance. Though my go-to video is the one shared above, you may also watch the choir in full performance mode[5]!

In future class sessions, students have the opportunity to create their own "Dum Dum Song" sequence and share it with the class. It's such a hit that I bring the activity back on occasion and find it especially useful to channel the unfocused energy that descends before school breaks. The criteria:

- Work with your row or a small group of your choosing to create a replicable four-, eight-, or sixteen-beat pattern while singing the song.
- Consider shape. Will you work in rows, a circle, or other shape? Will the shape remain static or move?
- Consider levels. Will you work seated, standing, or in a combination of levels?
- Perform the final sequence for the group while singing one complete repetition of the song. Performance protocols (and decorum) count.

After each group presents its sequence to the class, their peers critique them. We discuss performance etiquette, form, levels, creativity, and whether the movements were clear and could be easily replicated. We test the last point, so everyone in the class gets to try out new patterns. Over time, my kiddos become increasingly creative, and some groups start interweaving two simultaneous patterns in surprising and visually beautiful ways, worlds away from where it first started.

As I stated earlier, working with this age group is not for the faint of heart, but when it works, I can think of no better pleasure.

Email me at gardengoddess1@comcast.net[6] to let me know what happens when "Disciples" and "The Dum Dum Song" come to your school!

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1. https://childrensmusic.org/pass-it-on/authors/brigid-finucane.aspx
2. http://elementarypraxis.weebly.com/uploads/8/3/6/6/8366015/yo_yo_yo.pdf
3. https://books.google.com/books?id=HUK_AAAAQBAJ&pg=PA109&lpg=PA109&dq=Yo+Yo+Yo!+Whana+na+wa+yo.+Esi+na+wa+yo.&source=bl&ots=_8LwVXn
4. https://boychoir.org
5. https://www.youtube.com/watch?v=JYg7VrwHbrk
6. mailto:gardengoddess1@comcast.net
7. https://www.youtube.com/watch?v=NBx1JqhaCyg
8. https://www.youtube.com/watch?v=R12wIYc00UI

Pro Song

Making Your Audience Part of the Show

by Monty Harper[1]

I once made a bet with a kindergarten music teacher that I could keep her students engaged for ten minutes with one song. Of course, I knew I would win! My song, "Burglar Babysitter," did the trick, thanks in part to the way it involves the audience with singing, sound effects, and motions.

Audience participation is key to holding the attention of a group of youngsters. Over the years, I've learned many ways of making my audience part of the show. Any time I need a new song for performance, I begin the writing process with some form of interaction already in mind.

Here are a few quick examples, touching on types of participation I'm most comfortable using with elementary-aged kids. May it inspire you to write a new song based on your own favorite type of audience participation.

Repeat After Me

I love having my audience be my echo during my opening song. It requires almost no explanation, it's easy for the kids to do, and it raises their energy level while increasing their focus.

When I sat down to write an opening song for my 2016 summer reading program, themed "on your mark, get set, read," I decided to incorporate an echo into the chorus:

1. Ready set read (ready set read)
2. Picking up speed (picking up speed)
3. Plenty of practice (plenty of practice)
4. That's what you need (that's what you need)
5. Say, Ready (ready)
6. Set (set)
7. Ready set read (ready set read)

Rhythm is what makes a good echo melody work. Notice I trimmed "on your mark, get set, read" down to "ready, set, read." This created short lines of three beats each, with a rest on beat 4 to give the audience time for a breath before singing. Each line starts on beat 1 with no difficult-to-copy pickup notes.

Since the verses don't involve an echo, I needed to let the audience know when to stop repeating. I accomplished this by shortening the cadence in lines

5 and 6 to signal the coming finale. Then line 7 repeats line 1, providing a feeling of completion.

The word "Say" in line 5 is a built-in instruction. The audience (naturally) doesn't repeat it, but it helps them follow the quickened cadence. I added that "Say" after a few performances let me know it was needed. Which brings up an important general point: always be prepared to make adjustments to your audience participation elements once you've tried them on a few actual audiences.

Fill In the Blank

Having your audience supply a missing word also requires little explanation and is easy for kids to do. The key here is to make the missing word super obvious, using both rhyme and meaning as cues.

It was Dave Kinnoin (previous Pro Songs columnist and songwriter extraordinaire) who first introduced me to the songwriting concept of landing your punchline on the rhyme. The meaning of a verse will complete itself simultaneously with the final rhyme. You always hear this in great songwriting, and it's absolutely essential for a fill-in-the-blank verse.

Here's an example from my song, "Paws, Claws, Scales, and Tales":

1 How 'bout a book about a girl and her big red dog.
2 He's a super pet, but there's one way he's always differed.
3 Emily Elizabeth's dog is bigger than her house.
4 Check out a book about a dog named: _____

Line 1 gives a big enough clue for most to guess the answer. If I hadn't intended this as a fill-in-the-blank participation song, I might have doled out the clues with more subtlety, but subtlety is not your friend if you want 300 kids to simultaneously and spontaneously shout out one particular word!

Note that even while it sets up the final rhyme, the word "differed" is relevant, and leads us into more specific clues in line 3. Line 4 makes it crystal clear when to insert the dog's name.

Even the rhythm of that final line helps the kids know when to shout out their answer. I used seven eighth notes followed by two quarter notes for "dog" and "named" on beats 1 and 2. The slower cadence grabs their attention, leaving beat 3 crying out for one final word, which the kids provide with confidence. It works every time.

Hand Motions

Movement matched with lyrics actually improves children's ability to sing along. I learned this the hard way with a song called "Grandma's House Tonight," which flopped spectacularly the first time I performed it. Inspired by a CMN workshop on using sign language with songs, I later added in hand motions, and the song became one of my staples for many years.

The first song I wrote specifically with motion in mind is called "The Frog Song." The first few lines so strongly suggested hand motions that I found myself doing them as I sang, and I became at once excited and terrified about performing it in front of a gym full of kids. Would they follow my lead or leave me hanging?

Here are some key lines, with audience responses in parentheses:

He said I love you (yeah, right) *(dismiss with a swipe of the hand)*
And then he kissed her (ooh, yuck) *(while wiping the kiss away)*
So she shoved him (back off!) *(pushing hands forward and up)*
And then she left him (good-bye) *(big wave)*

Note how naturally each motion illustrates and is motivated by the accompanying lyric. Adding in the motions as I wrote allowed me to fully integrate them in such a meaningful way. And yes, the kids followed my lead with great enthusiasm the very first time I performed it, and every time since.

Whole-Body Movement

I've written several songs for the two-thirds point in my programs, when I often have the kids stand up, stretch, and move around a bit, resetting their attention for the final part of the show.

I wrote the cumulative song, "Wind Energy," with the idea of turning my audience into a human wind farm. When researching how wind turbines work, I collected possible movements along with possible words and concepts. I perform the song a cappella, asking the kids to stand up and do what I do. There are gross motor movements to go with each and every lyric, and they get a little faster as each verse gets a little longer. It's a workout—and a crowd pleaser!

Where "Wind Energy" incorporates prescribed motions with feet planted in place, "Roundy Round" has children spinning freely about the room. Inspiration for this song came from the motion itself—my then two-year-old niece loved to go "roundy round." I just turned her game into a chorus and wrote some verses to go with it.

Suggestions From the Audience

Incorporating suggestions into a song is, I think, one of the most exciting and entertaining ways you can involve the audience. It allows children to see their own ideas reflected back and creates a unique, often hilarious, definitely unpredictable experience for all.

Zipper songs are built for working in quick suggestions. Think "The Wheels on the Bus." (Or see my column on how to write a zipper song[2] from Fall 2016.)

Having taken a few classes in comedy improv, I've started trying to up my zipper song game. For my 2016 summer program I wrote a song called "Sports Ball" about a game with rules that constantly change.

Here's verse three, as it appears on my lyric sheet:

1 *(This is where rule three fits in the song)*
2 *(This is where rule three fits in the song)*
3 *(Say something apropos / That shows off all the rhymes you know)*
4 *(This is where rule three fits in the song)*
5 *(Followed by restating old rule two)*
6 *(Followed by restating old rule one)*
7 It's the wackiest game you'll ever know
8 We learned it from a monkey named Sloppy Joe
9 You make your own rules up as you go
10 That's why we love—sports ball!

While the chords, number of beats, and basic melody are all predetermined, the words in italics are improvised based on audience input. (Several great sets of audience-created Sports Ball rules can be found on my Instagram.)

Note that whatever line one turns out to be, I repeat it for lines 2 and 4, while line 3 contains the one and only rhyme. I created this simple pattern to keep the improv doable, so I know I can pull it off every time.

It feels like I'm just scratching the surface. What kind of audience participation do you enjoy? Please feel free to email monty@montyharper.com[3] and chat with me about that, or anything else. And I hope you're inspired to write a song that makes your audience part of the show!

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1. https://childrensmusic.org/pass-it-on/authors/monty-harper.aspx
2. https://childrensmusic.org/pass-it-on/columns/advanced-zippering.aspx
3. mailto:monty@montyharper.com

Thoughts To Chew

Cultivate Our Humanness

by Stuart Stotts[1] and Peter Alsop[2]

Stuart: Hi Peter. I was listening to your song "Dancing at the Revolution"[3] one day. It came up through random selection of my music library. I hadn't heard the song in many years, and I was hooked, both on the memory of often listening to it a long time ago and on the catchy music and arrangement. I immediately thought about the relationship between the art form of what we do—music—and the intentions we bring about connecting kids to feelings and issues and helping make things better.

Some musicians who play for kids don't necessarily have a sense of larger purpose; they simply want to entertain and have fun. There's nothing wrong with that. But CMN has always been distinguished by people who love making music and who also have a vision and purpose. Maybe it's about fostering communication or emotional understanding. Maybe it's about loving and saving the environment or dealing with difficult family dynamics. Most likely it's a combination of those and other issues, but in CMN, we are about healing and helping and teaching and reflecting in some form or other.

But what about the music? And what about the skills required: the skills of creating and arranging songs that work musically?

One thing I have always admired about your music, as well as that of many other children's musicians, is the variety of genres and styles. Folk, rock 'n' roll, reggae, Latin, and many other musical idioms influence our musicality. The questions for this Thoughts To Chew are: What is our responsibility, or what advantage does it bring, to cultivate our musical abilities? How do we become accomplished musicians, writers, and performers? And how important is that?

Peter: Thanks for your kind words and the questions, Stuart! Yes, it was a joyous relief to be able to put any style of music on my albums for kids. When I released my first adult album in 1975, one of the many lessons I learned was that the record bins in music stores were organized by musical genres. Distributors and store owners wanted to know which bin my album should go in. I had rock 'n' roll, folk, reggae, Irish, blues, theatrical, and humorous songs, and I couldn't choose. Mostly my albums got plopped into the "folk" bin. I worried that someone would miss one of my songs they might really like, because my albums were only in the folk bin! However, when I put out my first children/family album there was no problem, because the "kids' music" bin can contain any of the other genres!

That lesson alerted me to pay attention to the physical considerations of marketing when I designed my album jacket. Back when there were vinyl records, customers in stores searched for music by flipping through the albums that stood in each bin alphabetically. I discovered how important it was to have my name at the top of the album jacket, so people could find me as flipped through the bins. I also knew that folks liked my lyrics. I printed them on the back cover so a prospective customer could read them and hopefully be amused enough to purchase the album. I think that to successfully release an album we need to have these levels of awareness, like "How will it be distributed?" "To whom and in what form and venues?" Finding out these details helped me a lot with my planning.

As far as cultivating our musical abilities, I don't think that's about our audience as much as it is about ourselves. Of course, we want to entertain folks, but people who don't work in this profession usually have no idea how arduous and demanding this craft of performing for children and families can be! Because we have such fun with their kids, it's difficult for them to see the level of commitment and the incredible range of skills we need to obtain in order to do our jobs well. It's quite rigorous! And for those of us who attempt to do this, even part time, it's important to be aware of the strengths we have and to be honest about which skills we don't yet have in our "toolbox." We can always hire a mandolin player or an alpine horn blower or background singers who will do it much better than we can (for now), and we can choose to learn from them when we have more time (or not!).

"To do this profession full bore, we have to know how to produce, market, educate, think philosophically, analyze social systems, have finesse about how we say things, be poetic, advocate for children, tactfully help parents and educators, lay out our artwork or take pictures, or work with layout artists and photographers."

There are many areas where I still need help. To do this profession full bore, we have to know how to produce, market, educate, think philosophically, analyze social systems, have finesse about how we say things, be poetic, advocate for children, tactfully help parents and educators, lay out our artwork or take pictures, or work with layout artists and photographers. We need to make sure we've got extra strings in our back pocket for when one breaks, and have a joke or story to tell while we change it, so we don't bore our audience. We need to know how to get kids and grown-ups singing along without being overbearing. We need to know how to get those kids fooling around in the back row to refocus on what we're doing on stage by being firm and maybe funny, but not authoritarian or angry or hurt or demanding. We manage or fulfill the roles of graphic artists, copywriters, editors, assistant principals, publicity managers, sales people, troubadours, roadies, entrepreneurs, travel agents, instrument security, and on and on.

In order to actively cultivate my own musical/performing/writing abilities, I learned to continually seek out and add all sorts of wonderful, useful tools to my toolbox, and these tools are not just musical. One of the most delicious things about the arts is that one can never do something perfectly. Even if my show seemed perfect to my audience, before I'm offstage, I'm already thinking of new embellishments or nuances that would add one more level of richness. And that's wonderful because if I feel that something I'm doing is not working well, I have an incredibly wide range of options on my palate. I can pick what I want to work on—other colors to use alone or mix together until I find just the right hue—something that's unique, something that works better for all of us!

And when more expertise is needed, we often have to learn on the job. That's difficult enough by itself, but on top of that, we won't even know what other skills we need until we're face to face with a dilemma we must address. Experience is key!

People would ask Woody Guthrie, "Hey Woody, can you teach me how to play the guitar?" and he would answer, "Yep. Just git yourself a guitar, plank yer butt up against a wall and start fiddlin' with the strings . . . and when you've got a crowd around you big enough to take up a collection . . . you know how t'play the guitar!"

One of the more difficult areas for me when I started out was having to be the studio engineer while recording myself. There I was in my apartment in New York City, with my TEAC 3340 4-channel 10-inch tape recorder. I'd hit Record to start a take, then I'd quietly slide into my chair in front of the mike, smoothly put on my guitar and headset, and before I'd begin, I'd accidentally bump the mike stand with the guitar, and I'd have to get up and start over again. Or an ambulance would drive by blaring its siren, or the neighbors upstairs would start arguing, or the laughter from the kids playing stickball in the street below would drift up through the window, right at the end of a perfect take!

It didn't take too long for me to see the wisdom of coughing up the dough to pay a real recording engineer with their own studio. Once I bit the bullet and decided it had to be done, I felt much better! I'd go to the studio and ask the engineer a thousand questions during the session.

I remember the engineer on my first few albums, Michael Hamilton, graciously pointing out, "You know Peter, we'd could get through this process much faster if you didn't ask so many questions."

To which I replied, "Right! But in the future, I might not have such a wonderfully educated engineer as you! I know you can help me understand what you're doing to get such great sounds, like how much reverb to put on my voice and when, and what kinds of different reverb choices do we have, and what do the different frequencies on the equalizer actually sound like by themselves, and then, once I've learned that, I won't be at the mercy of someone else less experienced than you to help me in the future! You don't want to leave me at the mercy of those less experienced engineers, do you?! And besides, I'm paying you by the hour!"

Here are a couple of quick tips that I picked up working with Michael and many, many kids in the studio.

1. When one kid can't keep a tune, have them sing with another kid who can. Then we don't create a situation where the first kid feels like they can't do it well enough. We don't ever want them to stop trying.

2. Get a bunch of little kids to sing the chorus for their energy, but later bring in some nine- to eleven-year-old kids who can sing on pitch. Mix both tracks together. Play with the volumes to keep the young energy and mix in enough tunefulness so the experience sounds fun and raw, but not painful.

3. If you can only corral four of the neighborhood kids to sing, and you want to make it sound like more kids, just have them record the same thing over three times, and you've got three tracks with four kid voices each (twelve kids altogether!), and you can put them left, right, and center. Nice!

4. Don't save every take. Listen closely. Make notes if you need to, and trust yourself enough to decide if you like a take enough to keep it. If not, delete it and try again. I save maybe three takes. Saving ten takes will waste your time and money and take you forever to decide which pieces to use on the final mix. True, you will have to listen to this finished product for the rest of your life, so don't settle for something you don't like. But rather than getting stuck and unable to make a decision, remember that if you are happy with your final mix right now, that's as good as it gets. When you

> listen to it ten years later, you'll remember that at that point in your life . . . you were happy with your final mix. That's why we call it a *record*—it's a record of where you've been in the past. Naturally we all change and grow as we do more recording.

So, the goal of all this, for me, is to cultivate our humanness. And to do that, I want to fill my toolbox with all the technical, artistic, musical, intellectual, and caring-about-others tools I can find. I want to take each useful thing I've learned and "Pass It On" to empower others. I see it as my responsibility to widen my own circle of caring, to raise my consciousness to care about all the other people in the world along with myself and my loved ones and my audience. I realize that it is also important to care about the picky details of my craft that need attention each day: to commit to growing and communicating the ideas in my songs with as much clarity as possible; to continue to puzzle about how to do all these things effectively, with caring and heart; and to keep my art on track with how I want to spend my life in song and laughter and beauty. For me, these are thoughts worth chewing!

Please contact the authors with comments, questions or other ideas.

Peter Alsop: peter@peteralsop.com[4]

Stuart Stotts: stuart@stotts.com[5]

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1. https://childrensmusic.org/pass-it-on/authors/stuart-stotts.aspx
2. https://childrensmusic.org/pass-it-on/authors/peter-alsop.aspx
3. https://www.youtube.com/watch?v=AXUCZWKOCuU&t=0s&index=11&list=OLAK5uy_mrviXXH022dSmzRS-YQxt40xI4fR_qm70
4. mailto:peter@peteralsop.com
5. mailto:stuart@stotts.com

Presidents' Message

by Tim Seston and Val Smalkin
CMN Co-Presidents

We, your Co-Presidents, Val Smalkin[1] & Tim Seston[2], are standing on our shared soapbox, one-quarter of the way through 2019 and, along with eight other extremely dedicated Board members who thrive on being involved in all aspects of the Children's Music Network, are sharing our pride in serving YOU. We invite you to dip your toe in the water and sign up for one of the projects described below. These projects are based on the passions of your Board members, and while you might think that signing on would be hard, onerous, or just another task to be completed, we promise that you will find it enlightening and informing. You will grow as a musician, teacher, or simply lover of music the more you become actively involved. We know from experience!

We both take pride in all our many members singing, networking, having important conversations, and sharing their talents. We love the work that each CMN member does with children, their families, their communities, and even those who tangentially benefit from the work we collectively do. Thank you to all for being so generous with your ideas, your songs, and your friendship. Thank you for all the small and large contributions you make to CMN. The more we get to know each other as individuals the stronger we become as an organization. This was true with our founding members and it guides our philosophy as we continue into 2019 and beyond.

Our Overarching Goal

Before describing specific projects, it should be noted that in every area and in every project we are working to become more diverse in terms of age, race, ethnicity, geography, and by occupation. Opening our hearts and minds will be freeing and exciting. If we want to become more inclusive, we need to make it easy and more relevant for underrepresented populations to thrive within our organization.

The 2019 Projects

The three major projects aimed at helping us reach our goals, along with the ways you can contribute and the people to contact, are as follows:

Reach out to educational institutions *near our conference locations and invite experts there to present workshops*

- Outreach to Educational Institutions: Val Smalkin, Susan Picking, David Heitler-Klevans, Alice Burba, Katherine Dines

*Renew our focus of **social media** including YouTube playlists, Instagram, and Facebook to complement the CMN website and highlight our organization*

- Website: Carl Foote, Jane Arsham
- CMNBlog: Tim Seston, Janet Stephens
- Social Media Expansion: Matt Fernald, Tim Seston, Amy Conley, Alina Celeste, Dana Cohenour

*Expand the work of our **regions** with more opportunity to gather, sing, share ideas, and reach out to prospective members*

- Regional Events: Tim Seston, Susan Picking, Nancy Hershatter, Liz Benjamin, and Regional Coordinators
- 2019 Conference Coordinators: Alice Burba, Katherine Dines
- Conference Keynote: Susan Picking, Lisa Heinz, Jackson Gillman, Patricia Shih, Carole Stephens

In addition to our three major projects, we continue as always to focus on our membership and ensure we have sufficient resources to continue our work.

*Introduce and strengthen our **member benefits***

- Speaker's Bureau: Jane Arsham
- Partnerships with Strategic Institutions: Val Smalkin
- Community Book Discussion Groups: Amy Conley
- Connecting with New and Existing Members: Val Smalkin, Tim Seston, Liz Hannan (Welcome Wagon), David Kinnoin (Forum Moderator)
- Mentoring: Bruce O'Brien and Matt Fernald

***Fundraise** and manage the financial and **human resources** of CMN*

- Fundraising: Val Smalkin, Matt Fernald, Cynthia Dougherty, Jenny Murphy, Wiley Rankin, Marla Lewis
- Board recruitment: Val Smalkin, Amy Conley, Tim Seston, David Heitler-Klevans
- Executive Committee: Val Smalkin, Tim Seston, Alice Burba, Jane Arsham
- Advisory Board: Joanie Calem; Katherine Dines, Chair; Pam Donkin; Jackson Gillman; Bonnie Lockhart; Susan Salidor; Christina Sanabria

How can you get involved?

- Look for communication via the CMN Forum and our monthly eNews.
- Find a project that piques your interest.
- Do not hesitate to reach out to any member involved to contribute to the project success, share your talents, or offer other input.

Thanks for all you do!

Val Smalkin
Tim Seston

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1. mailto:val@sillygooseandval.com
2. mailto:tim@pagetoplay.com

Photo Album

Bridget Boyd performs a song at the Round Robin.

Kevin Kammeraad and his friend Jacob lead a puppetry workshop.

Kim Lehman sings "I Wish That I Could Show You."

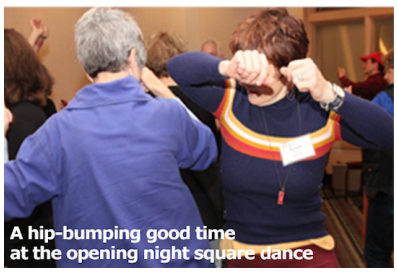
CMN 2018 Annual International Conference

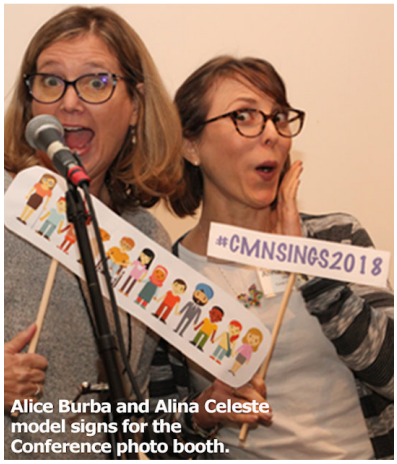
Sawmill Creek Resort
Sandusky, Ohio

Photos by Diane Lansing

One of many impromptu bands formed by Conference goers

Quinn Wyman and friends sing "Baby Shark."


A hip-bumping good time at the opening night square dance



Alice Burba and Alina Celeste model signs for the Conference photo booth.

An exquisite ensemble of backup singers

Luke Seston and puppet have a laugh with Silly Goose and Val.

Noam Brown presents his song "I'm a Carrot."

Lost and Found

Conference Reflections From a Newcomer

by Cynthia Dougherty

Cynthia Dougherty at the Round Robin

It's still all very fresh: a myriad of smiling faces, a whirlwind of songs, the stories, forty-dollar bags of cookies (worth every penny, by the way) . . . I could go on. And on. *And on.* So I will!

I walked into your conference as a stranger. Let me rephrase that: a mildly terrified stranger. As a former music teacher, I spent seventeen years being the energetic one in the room. When I retired for health reasons, I thought my days of extroverting were over. I started blogging. I wrote poetry. Then one day this past winter, I picked up a ukulele and I wrote "Love Is Love."

And I will never, *ever* forget what it felt like to sing that song for so many of you on the very first night of the conference.

Here's a secret: I wasn't planning to sing "Love Is Love" that night. Ever since I wrote it, I've struggled playing the chord progression in that song. I knew that if I played it, I was going to mess up. I wanted to be flawless in that performance, so I had chosen a different song for you to hear. Then something happened.

I met you.

Actually at that point, I had only gotten the chance to really talk to three of you; Margaret Hooton (the best buddy in the world), Lisa Heintz (whom I felt like I knew my entire life), and Tina Stone (the Most Delightful Person in the Universe). Then I walked into Shabbat and was greeted so warmly by everyone there. By the time I went to dinner, I knew that I was in a safe space. I knew that what I was witnessing all around me was a group of people who knew that love is both a noun and a verb. So, I abandoned my plan and switched my song at the last minute.

Suddenly, my world opened up. I can't count how many people I got to talk with over the course of the weekend; it all felt like a blur. The workshops, the laughing, and oh, the *singing!* I hadn't felt that kind of joy from singing since I left the classroom. Prior to coming to the conference, I often questioned why I was even bothering to make an album. Who would care to listen? Will my music even make a difference in this world?

I left on Sunday thinking: *Yes. People will care. People will listen. These are my people.*

Each and every one of you there that weekend was like this undying beacon of light. As I stood in front of all of you to sing, it was like staring directly into the

sun (without all the harmful side effects).

For a moment, for a weekend, I got to be a part of that glow and feel its warmth.

In a cold, conflicted, miserable time, there is light. There is warmth. There is CMN.

The Children's Music Network

Conference Keynote

Dr. Tawnya Pettiford-Wates

by Matt Fernald

Dr. T delivers the keynote address

Dr. T insists that nobody outside her family should call her by her full name, Tawnya Pettiford-Wates. As it happened, this was the simplest of the challenges she laid before CMN in her 2018 conference keynote.

Actor, director, scholar, educator—Dr. T combines it all as founder and director of her Richmond-based theater company, the Conciliation Project. The name arose, she says, because of many Americans' problematic call for *racial reconciliation*: "How can you reconcile when you have never *conciled*?" she asks.

Dr. T speaks with a warm yet incisive tone. "Instead of having a meeting, let's have a *doing.* Whenever you sit for a long time, your creative energy goes out your butt!" she preached, to many laughs.

She demonstrated this by having her presentation partner, Dr. Ram Bhagat, play a rhythm on his djembe while we all walked around the room. When the drumming stopped, Dr. T called out a number, and we were to make groups of that number.

We then launched straight in. Dr. T said, "When I look at this group, I see white people." The energy shifted. "That's not to say you're not colorful in many ways. We all have many identities. *And* it's still true that when I look, this group is pretty beige." The energy shifted again; it was the truth, ever complex, and we listened on.

"Is CMN up for change? Why upset the apple cart with change? Change is *hard*. Change is *not comfortable*."

She appealed to us through her experience as a director. "When I coach actors, they tell me what I'm asking them to do artistically is hard. I say 'Yes, it is hard. AND, *you can do it!'*

"And so I ask you the central question: **What are you willing to give up in order to get what you say you want?**

"How do you become a more appealing and inviting organization for folks who do not look like you, or perhaps do not think like you? How does this organization work together to create a more culturally inclusive and racially diverse showing, not only in membership but also in its leadership? How do you increase participation among the Gen-X and Millenial generations?"

How, indeed.

It begins with self-examination. Even good, well-intentioned people can make others feel uncomfortable or unwelcome, we were told. They can even cause trauma: Dr. T shared one moving story of being asked to perform "Pick a Bale of Cotton" for school. When her mother heard her practicing, she was distraught that a music teacher would have black children singing such a song. "My mother was unintentionally traumatized by that experience, and I was traumatized through my mother's trauma," Dr. T concluded.

"Here's the truth: some music needs to go into a museum. If we study it, we study it from a historical perspective, but we don't teach it to children.

"Remember also, not everybody can sing every kind of music. I understand cross-cultural appreciation, but you can get into a deep river doing that, and *you need to understand what you're doing* to cross that river safely."

Dr. T giving keynote

To illustrate these points, she sang snippets from "The Mexican Hat Dance," "Ten Little Indians," and "Dixie Land." It was a palpable moment.

"Just because things have always been done in a certain way, even with great success, it doesn't mean that it's the right thing to do—especially if the times are changing."

Toward the end, Dr. Bhagat again started up his djembe. We moved around the room and formed groups of five for a discussion activity called "Race Cards." Each card looked like an oversized playing card, but with racially charged questions that people of color are often asked:

> "Can black people get suntans?"
> "Should America apologize for slavery?"
> "When will the N-word be socially acceptable?"

Each group discussed whether they knew the answer, and whether they'd heard the question before.

Dr. T offered another cross-cultural warning: if we wanted to run this activity ourselves, tread carefully. "You can't just wade in. As an African-American and female [these questions] have been asked of me all the way from childhood to now.

"Race is not a biological reality, but it is a *political* reality. My son is an African-American man. When he enters a space, it's political. When he enters a space, sometimes it's dangerous to be an African-American man, and he has to know that.

"You all have got to start to explore what *whiteness* means. What is the power that it has? How is that a barrier to what you want to achieve?"

As we prepared to leave, we were implored once more: *Stay woke.* "Consciousness needs to be leaned into. It's not passive. You don't get away with just being a nice person with good intentions. Sorry," she said with a friendly shrug.

"It's a long process, and it's not going to be comfortable. Sorry again. But you have to think about how long I've been uncomfortable. Think about how difficult it might be for some people to enter into white spaces. It's a real thing.

"I believe this change is possible. If you want to do it, you are just the people to make it happen."

With that, CMNers moved on to lunch. You could almost hear the thoughts and questions bouncing around in folks' heads. When they broke out, conversations buzzed through the entire meal—indeed, for the rest of the conference. Dr. T challenged and inspired us all, and shaped a part of CMN's future.

"The point is to get your work done," Dr. T urged, "and the work is to change the world." What CMNer would argue with that?!

2018 Magic Penny Award Ceremony

by Louise Pease

Kim and Reggie enjoy the ceremony.

The Magic Penny Award ceremony, presented at the culmination of the CMN Annual Conference, celebrated the lifetime achievements of Kim Harris and Reggie Harris. Kim and Reggie were honored for their thirty-year careers as performers, community builders, teachers, and organizers.

Introductions made by conference co-chair Joanie Calem and Magic Penny committee chair Stuart Stotts were followed by remarkable vocal tributes. Liz Buchanan led a medley of "Oh Freedom," "Woke Up This Morning," and "We Shall Not Be Moved." Two of a Kind sang "Heaven is Less Than Fair" with Susan Salidor, followed by "Ain't Gonna Let Nobody," led by Joanie Calem. "Brick a Day," about the First Baptist Church in Montgomery, was sung by Stuart Stotts and chorus, followed by "Harriet Tubman" and "Follow the Drinking Gourd," led by Amy Conley and Nancy Hershatter.

Magpie and Amy Blake sent heartfelt testimonials of appreciation to Kim and Reggie. Kim Wallach led the song "Give Light."

Kim and Reggie closed the celebration beautifully with the songs "Windows of the Heart" and "Wade in the Water." They were each presented with a gorgeous story quilt, depicting elements of the Underground Railroad, sewn by Francie Ginocchio.

Jenny Heitler-Klevans performs.

Audience members sign along.

Kim and Reggie perform.

The honorees hold up their handmade story quilts.

2019 Magic Penny Awarded to Nancy Schimmel

by David Heitler-Klevans

The Children's Music Network is pleased to announce Nancy Schimmel as the 2019 Magic Penny recipient. Every year since 1999, the Magic Penny award has been given to people who have demonstrated lifetime achievement in the field of children's music. The first Magic Penny recipient was Malvina Reynolds, and the name of the award comes from one of her best-known songs. Malvina's daughter, Nancy Schimmel, accepted this posthumous award on her mother's behalf, and now we come full-circle in honoring Nancy for her own work as a songwriter, storyteller, and activist.

Nancy Schimmel has a large repertoire of songs she has written for children over the years. Many focus on how children and their adults can be proactive in working for the betterment of the environment. Nancy has also written a number of songs related to racial issues—"1492" being perhaps the best-known of these—and songs relating to children's self-esteem and empowerment.

Nancy has been instrumental in keeping the song library of her mother, Malvina Reynolds, alive and regularly finds ways to share the children's music that Malvina wrote with the CMN community.

Nancy sang with children as a summer camp counselor in the fifties. The first story she performed was Pete and Charles Seeger's song-story "The Foolish Frog." In 1965, she took a storytelling class in library school and became a children's librarian and teacher of storytelling. In 1976, she quit her job, cut loose, and toured the country with her partner, Carole Leita, telling stories, teaching storytelling workshops, and singing children's songs. She also started writing songs for children and adults. One of her first was about naps, of which she is still a strong advocate.

In the eighties, she teamed up with Candy Forest, writing and recording children's songs including a CD, *Sun, Sun Shine: Songs for Curious Children*. She also joined People's Music Network and CMN. Later, she worked with Judy Fjell, touring their MalvinaSpirit show and writing songs for kids and adults. Now, she mostly writes both songs and prose. She also does political singing with the song-leading group, Occupella, which started as song circles at East Bay Occupy encampments. She has written a book about their first year, called *Occupella: Singing in the Lifeboats*, and a book about storytelling, *Just Enough to Make a Story*. She and Judy will put a collection of children's songs online soon.

We look forward to celebrating Nancy’s body of work. Please join us September 20–22, 2019 in Scottsboro, Arizona, as we honor and celebrate the life work of Nancy Schimmel with this year’s CMN Magic Penny award.

New Sounds

compiled by Barbara Rice

Note: These descriptions of new releases are sent in by the CMN members mentioned, but they may have been edited by Pass It On! *staff for style, consistency, or length. The materials have not been reviewed. In addition to the sources listed, many recordings are available at local independent children's book and record stores.*

I CAN Children
***SAVE ME* (and *Video of GISA*)**
Stephen Wandu and staff of I CAN

Imagine being thirteen years old. The village where you and your three younger brothers live is attacked by armed militia. You are at school when you first hear the crack of gunshots, and everyone runs, screaming. You are terrified. Your mother is away and you can't find your father. You escape with your aunt, traveling for three days with no food and only the water you can find in streams.

This story of Moses, a South Sudanese refugee now living at the Bidibidi Refugee Camp in Uganda, is echoed the title song of I CAN's new album *Save Me. Save Me's* six songs are rooted in the South Sudan culture of music, Afro Zouk, and R & B. Song lyrics in English and African languages focus on peacebuilding and the call for unity and love among South Sudanese. It highlights the resilience and motivation of these children despite their difficulties. I CAN staff wrote the songs and refugee children perform them with some backup tracks by staff.

I CAN is a Community-Based Organization (CBO) that aims to engage unaccompanied refugee children in social and musical activities. I CAN's aim is three-fold: to give refugee children meaning, purpose, and hope in their lives; to develop their skills and talents for the future; and to provide them with a voice to express their trauma and their desire for peace.

The album is available by donation through their website, www.icansouthsudan.com[1].

DOROTHY CRESSWELL
PELICAN PILOT: Songs About Florida
Katie Tolles, Pat Vittum, Garrett Sawyer

Pelican Pilot is a love project of discovering the wonders in Florida, including manatees, pelicans, sea horses, dolphins, armadillos, and ruddy turnstones. There are also songs about amazing kids in Florida who have changed their world, "They've Done It Again!," and how syrup from Vermont made it to outer space from Cape Canaveral.

Dorothy sees this CD as a great travel companion. Some songs are easy singalongs for all ages, such as "Florida Morning Winds" and "Swift River Paddling Song," and some are story-songs to inspire any age, like "Mary Manatee" and "Pelican Pilot."

Pelican Pilot will be available at CD Baby soon!

MARSHA GOODMAN-WOOD
POSITRONIC
Marsha and the Positrons

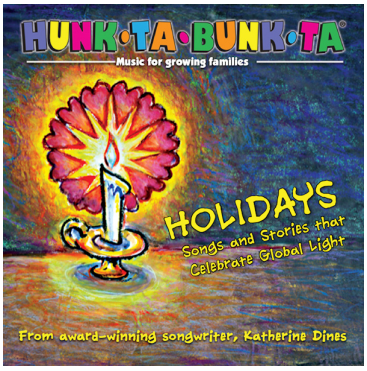
Positronic features fun, catchy, positive songs about science and how the world works. It's the first full-band album by Marsha and the Positrons. This album is a follow-up to Marsha's *Gravity Vacation* solo album, which contains songs in the same vein and was also produced by T. J. Lipple.

As a cognitive neuroscientist by training, Marsha loves all things science, and her songwriting tends toward science ideas. She says, "A lot of my songs have come from conversations with my own kids or my students, and because I'm a scientist, the answers to many questions often go in the direction of science. For the "Positrons" song, though, I felt like I owed grownups an easy explanation of what a positron is for those moments when their little ones ask what our band name means! Spoiler alert: it's a particle that hasn't been traditionally covered in science class." Marsha fact-checked her song with two NASA scientists to make sure that her distilling of the information was accurate for those little minds that absorb everything!

This album probably will resonate best with elementary-aged kids, but it's really for all ages. Young children respond to the positive, upbeat nature of the music and enjoy following the dance suggestions in "Giant & Colossal Squid," or flapping their wings like butterflies during "The Monarch Butterfly Song," or jumping as they pretend to cross the street during "Now." Interwoven throughout science topics are themes of friendship and kindness.

The album is available on CD Baby, Bandcamp, iTunes, Amazon, and Spotify.

KATHERINE DINES
Hunk-Ta-Bunk-Ta Holidays: Songs and Stories that Celebrate Light
Katherine Dines, Jim Coffey



This global holiday album is for all ages. The fourteen songs and stories celebrate the coming of light as it shines through many holiday traditions: Diwali, Christmas, Hanukkah, Kwanzaa, Chinese New Year, Ramadan, and more. The added stories and historical facts give the album a timeless quality that is intended to bring hope to listeners.

Katherine was inspired to write this album because of her feeling that separations often occur as a result of the holidays. If there were more appreciation and understanding about them, perhaps the songs and stories would help unite people of all beliefs. We could celebrate that we are all one on this planet under the same light that comes from the sun, moon, and stars.

The talented Jim Coffey worked diligently and fearlessly on this album—even purchasing software to create specific instrumental sounds and bringing his amazing ears and engineering skills to every single song. Katherine writes: "I also rewrote and re-recorded CMN member Nancy Stewart's lovely song 'Ramadan,' which I hadn't been able to get out of my head since the first time I heard it. Thank you Jim and Nancy!"

Available from Katherine's website[2], iTunes, CDBaby, songsforteaching.com, Little Songbird.com, amazon.com, and other digital platforms.

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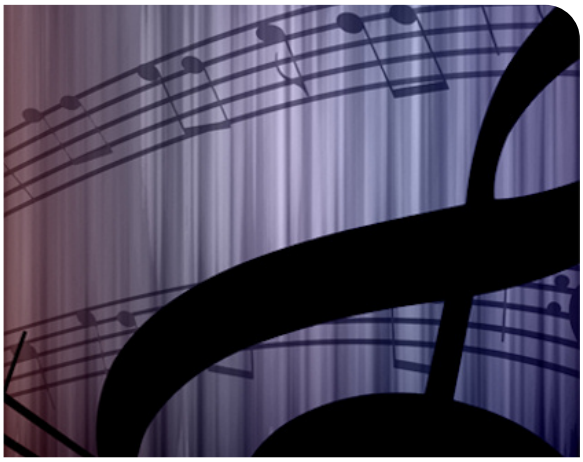
1. http://www.icansouthsudan.com
2. https://hunktabunkta.com

About *Pass It On!*



Pass It On! has scores of songs to sing: all are for children, some are by children; some are serious, others lighthearted. It offers in-depth interviews with performers, teachers, musicians, and storytellers—who have included children's music legends such as Ella Jenkins, Jean Ritchie, Pete Seeger, and Raffi—and columns, news, and information about using music in the classroom, the roots, history, and growth of children's music, and much more.

CMN members receive access to all issues of *Pass It On!* **Join Now**

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How to Submit Something to *Pass It On!*

Articles
Pass It On! always needs stories from members about what they're doing and how they're doing it. If you are a CMN member, you are invited to share your story. After all, that's the whole point of CMN.

Songs
Most of the songs published in *Pass It On!* are contributed by CMN members, and we welcome songs written by people from various parts of the continent or the world. Please share your works with us.

New Sounds
Children's Music Network members, please send a description of your new releases within the last year to be included on the New Sounds page.

Interested? Read our guidelines for submission to *Pass It On!*

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